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ABSTRACT

This compendium of resources is designed for use by teachers, art educators, museum staff, youth leaders, program planners, and folklorists. Organized in the following way, chapter 1, "Folk Arts in Education," provides an overview of the development of folk-arts-in-education programs; chapter 2, "Reports from the Field," contains short reports from individuals who have developed or participated in a variety of folk-arts-in education projects and programs; chapter 3, "Resources," is a listing of individuals and organizations who could provide professional assistance for folk arts programming; chapter 4, "Bibliography," includes entries chosen to give general overviews of folklore study and specific references to folklife in education; and chapter 5, "Glossary," contains a short list of folklife and education terms. The remaining portion of this handbook contains excerpts from a wide range of materials developed for folk-arts-in-education projects. These excerpts indicate the variety of formats, approaches, and curriculum models used in the development of some projects. Each section of excerpts has been prefaced with a short description. (MM)

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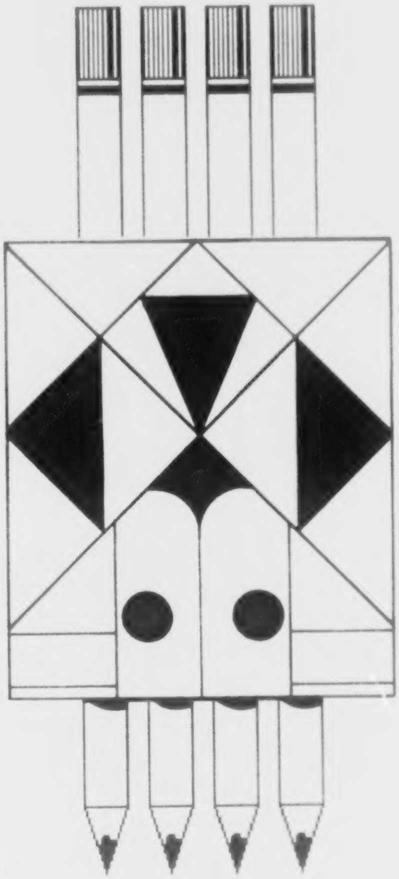
FOLK ARTS IN EDUCATION
A RESOURCE HANDBOOK



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FOLK ARTS IN EDUCATION
A RESOURCE HANDBOOK

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Michigan State University Museum
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Credits

Because this handbook was developed with the cooperation of so many individuals and organizations, it is difficult to single out those who were especially helpful. It has truly been a project of "many hands" and "many ideas." However, the publication would not actually have been produced without the support and encouragement of the following people:

> Bess Lomax Hawes, Bob Teske, and Barry Bergey, National Endowment for the Arts, Folk Arts Program; Joe Prince and Polly Stock at the National Endowment for the Arts, Arts in Education Program; Marthalie Ferber, *OPERA America;* Linda Constant Buki, Roger Abrahams, Jimmy Driftwood, Jim Griffith, Bess Lomax Hawes, Tim Lloyd, Worth Lang, Clydia Nahwoosky, David Nelson, Vangie Piper, Patti Valentine, Henry Willet, and Judith McCullough, who were among the original contributors to *Roots and Wings;* Alan Jabbour, Mary Hufford, Margi Hunt, and Charlie Camp for pivotal discussions at the Library of Congress; Judith Taran, Sam LoPresto, Dave Rumminger, Jane Taylor, Rhea Smith, Frank Phillip, Casey Granton, and the individual teachers who worked on Project F.O.L.K.; Norm Brown, Gordon Guyer, Martha Brownscombe, Mike Tate, Rhonda Walker-Buckingham, Pat Hammerschmidt, Jane and Lee Taylor, Don Jost and Sara Aldridge, and the many other staff members, volunteer leaders and youth who have worked on 4-H FOLKPATTERNS; John Cantlon, MSU Office for Research and Graduate Studies; Angelica Gacesa, Country Music Foundation; Wandra Polk, North Carolina Department of Public Instruction; and the contributors who more often than not provided far more than their written contributions—Rita Moonsammy, David Taylor, Liz Harzoff, Betty Belanus, Nancy Nucz, Geoff Gephart, Annie Archbold, Glenn Hinson, Kris Congdon, and Bob Teske.

The gathering of materials herein was also facilitated by those individuals who responded to the call of Geoff Gephart and myself for information: Madeleine Glynn Trichel, Maida Bergeron, Nancy Nucz, Steve Ohrn, Egle Victoria Zygas, Steve Siporin, Betty Belanus, Jennie Chinn, Jim Griffith, Joan Friedman, and Loretta Van Winkle Rhoads.

Two significant manuscripts paved the way for this handbook. The first, an unpublished manuscript entitled *Roots and Wings* edited by Linda Constant Buki, provided the first overview of "Folk Artists in Schools (FAIS)" programs across the country funded by the National Endowment for the Arts. With Buki's gracious permission, several sections of that landmark manuscript have been incorporated into this handbook. The overall format for this resource book has been influenced by that developed for *WORKING IDEAS: A Guide for Developing Successful Opera Education Programs*, which was developed by OPERA America and Learning About Learning with support from the National Endowment for the Arts. The very helpful cooperation of *WORKING IDEAS* coordinator Marthalie Ferber allowed us to adopt their format and to incorporate some of their materials.

Lastly, grateful acknowledgments are extended to the Michigan State University Museum and the Agriculture and Extension Education staff who helped to see this into production: Jake Wamhoff, Mike Smith, Francie Freese, Judy DeJaegher, Gerna Rubenstein, Kathy Parker, and office colleagues Yvonne Lockwood, Kurt Dewhurst, and Ruth Fitzgerald.

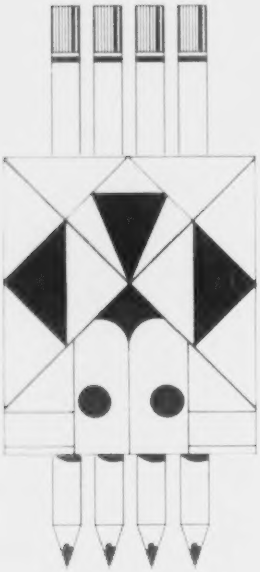
Introduction

In the past few years there has been a flurry of interest in folk arts, which has led to the formation of a variety of folk-arts-in-education projects in both regular public education settings and in alternative or nonformal education structures such as museums, parks, community festivals, 4-H youth programs, Girl Scouts,and Campfire Girls. On the basis of the results of a number of studies and conference presentations, it became increasingly evident that many of these newly developed projects shared similar problems: (1) the lack of curriculum materials related to folk arts in education; (2) the difficulties often encountered in integrating folk arts and artists into a general or special curriculum; (3) the difficulty in mainstreaming new approaches to and theories on folk arts and artists into education; and (4) the lack of information on resources available to educators planning folk-arts-in-education programs. This handbook has been designed to begin to address some of these issues and concerns.

The handbook has been organized in the following way: chapter one, "Folk Arts in Education," provides an overview of the development of folk arts in education programs; chapter two, "Reports from the Field," contains short reports from individuals who have developed or participated in a variety of folk-arts-in-education projects and programs; chapter three, "Resources," is a listing of individuals and organizations who could provide professional assistance for folk arts programming; chapter four, "Bibliography," includes entries chosen to give general overviews of folklore study and specific references to folklife in education; and chapter five, "Glossary," contains a short list of folklife and education terms. The remaining portion of this handbook contains excerpts from a wide range of materials developed for folk-arts-in-education projects. These excerpts have been selected to show the variety of formats, approaches, and curriculum models used in the development of recent projects. Each section of excerpts has been prefaced with a short description.

Basically, this book has been developed for use by general classroom teachers, arts educators, museum education staff, park interpreters, recreation leaders, curriculum planners, folklorists, and directors of folk-artists-in schools programs. As a gathering of ideas and resources, it will provide more access to information for those individuals who either wish to begin a new project or strengthen an already existing one. It has been designed so that it can be continually updated and tailored for individual or regional use. As a compendium of resources, this handbook is intended only as a reference point—the development and implementation of programs is ultimately up to those who believe in the integration of traditional knowledge and skills into basic educational programs.

CHAPTER
1



Folk Arts in the World of Education

Over the past decade, widespread commercialization and popularization of folk arts have occurred in America. Popular periodicals such as *Family Circle* and *Good Housekeeping* have been filled with articles on how to make folk art, where to buy it, and how to decorate with it. Folk arts as a field for scholarly investigation has also recently experienced an explosion of interest in academic arenas, spawning not only the development of a wide assortment of approaches to the material, but also an increasingly large body of data. With this rising scholarly and general public interest in folk arts has come an effort to begin incorporating folk arts into formal educational structures.

In 1976, the National Endowment for the Arts initiated funding for a program of folk artists in schools (FAIS). By 1986, the number of FAIS or folk-arts-in-education (FAIE) projects funded by both national and state funding programs had dramatically increased. Bringing indigenous teachers or traditional artists into more formalized educational systems has become one of the standard modes of operation for most folk-arts-in-education programs.

Typically, a FAIS or FAIE project consists of several phases: (1) identification of an educational organization or program in which to conduct a project; (2) fieldwork done by a folklife specialist to identify local traditions and traditional artists; (3) planning with educators to develop appropriate formats for presenting both the information and the artists in a structured learning system; and (4) the actual presentation of artists or art forms. (See Addendum 1 for a more complete descriptions of FAIS/FAIE projects.) Generally the folklorist or a trained presentor assists in the presentation of the artist in order to provide background or contextual information about the artist or art form. Now that a variety of models and approaches to folk arts in education has been tried, the process of evaluating these programs and their impact has begun. By looking at some of the strengths and weaknesses of these programs at this point, it is hoped that those problems will be addressed.

Perhaps the most exciting observation by scholars about the value of folk-arts-in-education projects has been the recognition of the centrality of folk arts knowledge to the development of a basic understanding of human expression in our lives. Glenn Hinson, a contributor to this handbook, provided a succinct appraisal of this centrality:

> When schoolchildren begin to move featured performers from artists with a capital "A" or "eccentric/old-timey" categories into the class comprised of families and peers, a real breakthrough is achieved. The key to this shift is a democratization of artistry, a recognition that art need not be set apart in gilt frames or on proscenium stages. The focus shifts from product to process, from past to present, from cultural others to cultural brothers and sisters. Breakdancing joins the Virginia reel; paper airplane folding stands alongside tatting; joketelling meets Jack tale narration. Students come to realize that they too can be counted among the ranks of artists; they begin to view creativity in a new light, ultimately recognizing that only final products—and not underlying processes—separate them from neighbors heretofore branded as different. The end result is an initial step towards cultural relativity, as walls of cultural misunderstanding begin to crumble.[1]

Time and again, folk arts programmers and evaluators have found that bringing traditional arts and artists into the classroom helped to validate those expressive behaviors of students and teachers. In the best of programs, art was shown to be not simply something done by someone else, but *what the students and teachers were already doing*. In an extension of Hinson's comparisons, joketelling met novel writing, breakdancing met ballet. The forms of expression were reduced to just that—forms. . . forms of music, of dance, of literary arts, of theater, of visual arts.

Unlike art produced for elite or popular audiences, folk art has been made to serve the needs of a very localized and traditional audience. For the student who might not easily identify with art that has been produced for another social class or culture or in another region, folk art produced in the student's immediate environment may be more consistent with his or her other values, background, and knowledge. By demonstrating the connections among the local folk product, the mass-produced commercial product, and the avant-garde elite products of art, a student may be enabled to understand the universality of artistic production and may better assess its societal or culturally ascribed valuations. In this way, folk art can be the stepping stone from the more familiar to the less familiar in art production. The study of folk art rounds out the view of artistic expression within society; to neglect one aspect—be it elite, propoganda, humor, kitsch, popular, classical, etc.—is to omit a portion of the circle. Knowledge of all types of art production can only serve to enhance the understanding of each form in itself.

Invariably, folk arts programs have moved both students and teachers to a greater acceptance and understanding of the varieties of human expression and aesthetic preference. Such acceptance lies at the root of the folklorist's concern with folklife curriculum development, as Dell Hymes stated in his address to the American Folklore Society in 1974:

> Succinctly put, folklorists believe that capacity for aesthetic experience, for shaping deeply felt values into meaningful apposite form, is present in all communities, and will find some means of expression among all. We do not disdain concert halls, art museums, quiet libraries, far from it—most of us are university scholars and that is part of our work. But our work is rooted in the recognition that beauty, form and meaningful expression may arise wherever people have a chance, even half a chance to share what they enjoy or must endure. We prize that recognition above fashions or prestige. And we see it as the way to understand a fundamental aspect of human nature and human life.[2]

In a similar statement, Barbara Kirshenblatt-Gimblett underscored the validating process that folk arts in education offers:

> A major factor in effective education is the integration of what is learned in the school with the experiences children have in their homes and communities. An equal challenge is the integration of the culture of the community into the curriculum. While we want our children to be exposed to a variety of art forms and cultures, we do not want them to be alienated from their birthright, their own heritage. And their own heritage is valuable, not only because it is their own, but also because of the importance of a strong indigenous culture to the coherence of community life. "Feeling for a place is influenced by knowledge," and folklore and folk art constitute the traditional knowledge we have about the places in which we live. Folk artists are our indigenous teachers.[3]

Although these statements provide clear indication of the value of integrating folk arts in education, the process of developing and implementing programs has not been without problems. Project site reviews by National Endowment for the Arts consultants, studies by scholars, and contributors to this handbook have begun to note problem areas that need to be addressed before the integration of folk arts in education can truly move forward. Problems cited have included too great an emphasis on "old-timey" traditions, lack of planning for postfunding operations, lack of fieldwork time, and lack of qualified folklife specialists. Perhaps the most significant problems consistently noted are in the area of teacher training, where there is a lack of a developed methodology for teaching folklore and appropriate curriculum materials. Many think that the future of folk arts in education lies in the arena of teacher preparation. Unlike other disciplines, folklore graduate studies programs do not yet include teaching methods courses. Likewise, there are few folk-arts-in-education courses in art education degree programs. The challenge, then, is for educators to find meaningful ways in which to incorporate new information about traditional knowledge into formal educational structures. To accomplish this, educators must work closely with folklife specialists to integrate indigenous cultural resources into the curriculum.

Many people begin their work in folk arts in education because of an interest in the arts, folklife, children, or in the quality of education. However, developing successful programs that convey new and accurate folk arts information and at the same time complement or fulfill general education requirements will demand continuous interaction between professional folklife specialists and educators. The important role that educators play in this process is clearly stated by Hinson:

> Certainly the most glaring problem facing folk arts programming today is the lack of curricular integration and interpretive training. Far too many presentations are rather heedlessly "injected" into classes' on-going courses of study, breaking the instructional flow and consequently eliciting a different kind of attention from students. Lacking firm links with the day-to-day curriculum, such programs ever run the risk of becoming glorified "show and tell" sessions, periods of mental recess when pupils can look and listen but are not required to learn. That much of the teaching done during these times is handled by "guests"—be they folklorists or artists—only draws the discourse further from the everyday. Solely the teachers can bring it back, tying the material to classwork in ways that both highlight its uniqueness and emphasize its ubiquity. Clearly, this is no simple task. It requires not only commitment, but also an interpretive grasp of folkloric process and product. And this in turn demands adequate training.[4]

The opportunities for making the connections, for bringing traditional knowledge and indigenous teachers into the classroom or other learning situation in a meaningful way, are legion, but unless the teacher has been adequately trained and equipped with methods and materials, the process of integrating folk arts into the curriculum will take place in only minimal fashion. Given training and equipped with appropriate materials and models, educators should be able to further this process of what Hinson refers to as "real education":

> If such recognition [of traditional expressions] on the part of students is counted as a worthwhile consequence, then concomitant understanding on the part of educators needs also to be celebrated. For teachers alone command the reins of continuity. They can lift folkloric presentations from the sphere of "special activities" and set them apart in the midst of everyday learning. By weaving references to community and artistry throughout the year's teaching, by seizing opportunities afforded by holidays (e.g., Halloween, Martin Luther King Day) and commemorative sacred periods (e.g., Black History Month, Lent) to discuss tradition, educators can generate awareness, foster understanding, and elicit pride in self and community among their students. When folklorists and/or artists appear before classes thus prepared, they enter a field already plowed and sown; instead of breaking new ground, they can concentrate on raising the crops, on bringing minds to a new level of maturity. "Show and tell" gives way to real education.[5]

Of course this process is further enhanced when local or state curriculum councils, as in the case of North Carolina, provide mandated curriculum guides for the inclusion of this information. When local or state curriculum plans include folk arts, no longer does the choice for integrating folk arts rest on the shoulders of the interested individual teacher, but rather on the system itself. However, until there is a concerted effort to develop acceptable methodolgies and materials for folklife in education, circulate those materials, and provide more opportunities for the training of educators, the development of folk arts in education will languish. As more data are accumulated, it is inevitable that the study of folk arts will contribute in significant ways to such areas as our knowledge and understanding of art and artmaking, human behavior, or individual and community identity. Now is not too soon to begin to examine the ways in which the study of folk art and artists can contribute more significantly to curriculum improvement and development.

The task before us then is to seek ways to foster communication between educators and folklife specialists so that America's indigenous teachers will play a meaningful role in the process of formally educating our youth. This volume, through the presentation of collected information on folk-arts-in education models and materials, is dedicated to that goal of furthering continuous interaction between folklife specialists and educators.

1. Correspondence with Glenn Hinson, May 20, 1986.
2. Dell Hymes quoted in Barbara Kirshenblatt-Gimblett, "An Accessible Aesthetic: The Role of Folk Arts and the Folk Artist in the Curriculum," *New York Folklore*, Vol. 9, Nos. 3-4 (winter 1983), p. 17.
3. Barbara Kirshenblatt-Gimblett, "An Accessible Aesthetic: The Role of Folk Arts and the Folk Artist in the Curriculum," *New York Folklore*, Vol.9, Nos. 3-4 (winter 1983), p. 11.
4. Correspondence with Glenn Hinson, May 20, 1986.
5. Correspondence with Glenn Hinson, May 20, 1986.

Portions of this essay were first presented at the Conference on Folklife and the Public Sector, Western Kentucky University, April 17-20, 1985.

CHAPTER
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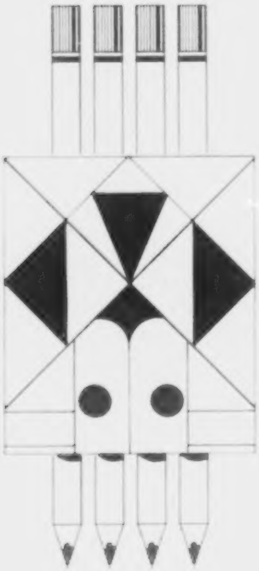


Reports from the Field

This chapter includes a series of reports given by individuals who have been involved in the development, implementation and evaluation of folk-arts-in-education programs. Administrators, folklorists, art educators, museum curators, curriculum specialists all contributed these informative reports which provide first-hand descriptions of their respective projects. Together these reports provide a useful overview of folk-arts-in-education projects conducted over the past decade. Moreover, the reports contain insightful observations about problems and successes encountered as well as valuable suggestions about the directions folk-arts-in-education programs might take in the future.

Report from the Field:

Annie Archbold, Freelance Folklorist, Kentucky

During the early 1980s two folk-artist-in-education projects were conducted in rural southcentral Kentucky. Since the delivery system for art programs varies from rural community to rural community in Kentucky, the folk-artist-in-education project proved successful in linking community resources to the educational needs of the local school districts. In both programs, a trained folklorist served as coordinator and worked with school personnel in selecting folk artists and musicians, coordinating the school schedule, supervising the program, developing teacher resource materials, and handling all of the publicity for the project.

In Warren County during the 1980-81 and 1981-82 academic years, six elementary school sites were selected in various locations, and in adjacent Barren County the single county high school was the site of a semester-long project in the 1984-85 school year. Before the beginning of each school program, a folk arts survey, funded by the National Endowment for the Arts and the Kentucky Arts Council and coordinated by folklorist Annie Archbold, was conducted. Following the survey period, the two school systems applied for arts-in-education funding from the Kentucky Arts Council. As a result of this state funding, the local projects were modeled after the traditional Kentucky school projects where visiting artists conduct residencies in predesignated classrooms over a set period of time.

The program coordinator worked closely with school administrators and teachers in each county to develop folk-artist-in-education residencies that fit into the curriculum at the participating school sites. In the Warren County schools, the second-grade reading program included a dollmaker, the math program featured a practicing quiltmaker for fourth-grade students, the fifth-grade music curriculum incorporated a folk music residency as well as a folklorist explaining storytelling, and the state history segment of the seventh-grade curriculum involved working with a local broommaker. In each case, the artists had to accommodate their traditional methods of production and presentation to fit the time, space, and participant limitations imposed by a school and classroom environment.

At the Barren County High School site, the school administration worked with the folklorist coordinator in selecting art, music, and literature classes in grades nine through twelve for the project. During the fall 1984 semester, two folk musicians participated in the mixed grade music program, a woodcarver and a chair bottomer assisted with different mixed grade introductory and advanced visual art students, and a weaver worked with eleventh- and twelfth-grade literature students. Throughout the high school project, the folklorist guided the school's journalism students in documenting the program on videotape and providing local media coverage for the project. As a follow-up to the folk-artist-in-education program, the project coordinator assisted the journalism instructor in writing a grant to the state arts council for a video artist residency. With this funding, the video artist spent part of the residency period with the journalism students producing a documentary about the folk arts school program that used the footage shot during the folklife residency project.

Unlike the follow-up at Barren County High School which included a video artist, the earlier elementary school programs concluded with an in-school festival at each site. The purpose of the school festival was to focus on those students who did not participate in the classroom residencies and give them the opportunity to view what had occurred during the project. Following the folk arts programs, the new performing arts center in the community initiated its own arts-in-education program and employed four of the seven original participating artists. Unfortunately, since the arts center program began, the folklife element in the program continues to diminish because of the turn-over in the project coordinators and the overall lack of integration of artist residencies into the school curriculum.

All of the individuals involved in the two education projects were residents of the community in which they conducted their programs. Each person discussed and demonstrated her/his art form in relation to the curriculum and then involved teachers and students in creating the particular folk art such as a broom or carved object or in participating in legend telling, storytelling, or folk music sessions. In each case, the participants became stars within their local community.

While the school residency format is a highly successful method for the artist to inform and teach others about her/his art form and for students to learn about the artist, the residency program is less successful in fulfilling the needs of the individual teacher. With this observation in mind, the folklore coordinator is working with the local arts center in Warren County to develop a summer teacher institute and follow-up residency to assist school instructors in integrating the arts into their curriculum. With the current emphasis in Kentucky on core curriculum and state test scores of students, many teachers want help in learning to develop folk-arts programs and new projects for their classroom. Funded by a Kentucky foundation, the summer teacher institute is designed to meet the needs of the local rural educators.

In addition to helping teachers develop their own classroom projects, the summer institute will also assist the local arts center staff in planning with instructors additional residency programs to be sponsored by the arts agency. Institute personnel will help those teachers wishing to initiate their own programs identify artists and resource materials for their project. Once the summer teacher institute is on going, a variety of cultural issues will be featured each year. Bringing teachers together with artists in an institute format should strengthen all arts-in-education programs in the community.

Report from the Field:

Betty J. Belanus, Indianapolis Children's Museum, Indianapolis, Indiana

The folklore-in-the-classroom project was conceived by a group of Indiana folklorists, chief among them Xenia Cord, an adjunct professor of folklore at Indiana University, Kokomo. The idea was to institute a folklore program for school teachers which would successfully integrate folklore into the existing curriculum of elementary and secondary schools. Cord and the other folklorists involved perceived that "Folk Arts in the Schools" programs, a number of which had been carried out in Indiana, treated folklore as "frosting on the cake"—i.e., a nice frill as long as the program lasted, but with no permanent effect on the curriculum of the school. The folklorists enlisted the aid of Indiana Historical Bureau Director Pam Bennett, who had a good understanding of the materials of folklore and saw their value in education.

I was involved with the project from the start, first in my capacity as folk arts coordinator for the Indiana Arts Commission and later as project coordinator. A grant was addressed to the Indiana Committee for the Humanities, with support from the Indiana Historical Society as well as the Historical Bureau.

From the planning stages, teachers and other educators were involved in the project. A questionnaire was sent to all superintendents, gauging interest in the project and gathering names of interested individual teachers. Two interested educators—Joe Mathias, an elementary school principal from Kokomo, and Jean Gernand, a high school teacher from Huntington—were chosen as advisers to the project. Both of these educators had used folklore materials (or related "heritage" materials) in their schools and were interested in the topic.

The goals of the project, as stated in the grant application, were "to introduce public school teachers to the subject of folklore, and to offer practical uses of folklore in the classroom in a variety of subjects." The plan to achieve these goals was to carry out six regional workshops "designed to familiarize teachers with folklore materials and to involve teachers in exploring creative uses for the materials." In addition, a workbook was planned "expanding on the material presented in the workshops," which was to include exercises, illustrations, and forms which could be duplicated for classroom use.

The project was divided into two phases. In Phase I, the workbook was to be compiled, and an initial workshop was to be implemented. In Phase II, then, the rest of the workshops were to be carried out, and workbooks distributed. Six academically trained folklorists were involved in planning and writing the workbook materials: myself, Barbara Allen (Notre Dame University), Inta Carpenter (Indiana University, Bloomington), Catherine Swanson (Indiana University, Bloomington), Xenia Cord (Indiana University, Kokomo), and Susanne Ridlen (Indiana University, Kokomo). I acted as general editor of the workbook materials.

A major problem arose when the initial workshop fell through, because of very small enrollment. Although the workshop was rescheduled and subsequently was very successful, the rescheduled date fell after the deadline of the Phase II application of the grant, and therefore no "results" were available to the granting agency at that time. Thus Phase II of the grant was not funded, and the idea to do the five remaining workshops was shelved.

Phase I, however, had produced the teacher's workbook, which has become a very popular publication. Because of input from teacher-advisers, the workbook reflected teachers' needs in a format and language to which they could relate. The workbook is available in a three-hole-punched format so that exercises can be removed for duplication, and material can be added or updated as needed.

The workbook is divided into three sections. The first introduces the teacher to the materials of folklore, offering a working definition of folklore, discussing genres of folklore, explaining where folklore can be found, and explaining the concept of folk culture. The second section is divided by discipline: history and social studies, English and language arts, math and science. Each section explains the relation of folklore to the other disciplines and suggests ways to integrate folklore into classes in these disciplines. The final section is entitled "Folklore and Issues in Education" and covers such topics using folklore to better understand diverse cultures, our modern world, and the student's own community. Appendices include an index, a bibliography of Indiana folklore, and a section on conservation of photographs and other historic materials. To date, approximately 600 workbooks have been distributed, including complimentary copies to every public library in the state of Indiana.

The initial workshop took place on a Friday evening and Saturday morning and afternoon two months after its originally planned date and drew about 30 teachers, museum educators, and other interested individuals. As planned, the six folklorists involved in the project presented material following the format of the workbook, and the group was divided into small groups for exercises and discussion after each presentation. In addition, three "teacher-presenters" gave presentations on the ways they had used folklore in their classrooms. Many positive comments were made in the evaluations of the workshop.

Although the project fell short of the original plan, the idea behind it was—and still is—a good one. The participating folklorists and teachers feel strongly that if folklore is to have a place in the classroom it will have to be integrated into the curriculum by teachers. Also, the choice to seek funding from a humanities granting agency instead of the Arts Commission was a conscious attempt to include material outside of the realm of "Folk Arts in the Schools."

The idea of carrying out future workshops, or in-service training programs, based on the workbook material has not been totally abandoned. The Indiana Historical Bureau and the Indiana Historical Society still have an interest in the project. The upcoming "Hoosier Heritage '88" activities in the state may spur further interest in the project. In any case, many aspects of this experiment were positive and may serve as a model for other projects.

Report from the Field:

Kristin G. Congdon,
Assistant Professor, Art Education,
Bowling Green University,
Bowling Green, Ohio

In May of 1983, I completed my doctoral work at the University of Oregon, thus finishing my dissertation on "A Theoretical Model for Teaching Folk Art in the Art Education Setting." While I was doing my graduate work, I taught several children's classes at the Maude Kerns Art Center in Eugene. It seemed appropriate that during the summer of 1983 I should try out this approach to teaching folk art to children. The art center readily accepted my offer to teach a free, one-week class to seven- to ten-year-olds in exchange for their parents' permission to photograph and tape-record the class discussions. Each child paid a lab fee of $7.00. The class met for two hours a day and had an enrollment of 14 children (two students over my suggested limit). Because two mothers were so enthusiastic about their younger child's abilities, one five-year-old and one six-year-old were permitted to enroll.

The course was described as a class that would involve both art appreciation and studio activities. Although the field of art education has stressed the importance of teaching art history and art criticism since 1965, the majority of art educational settings center their teaching on studio production. The brief course description clearly stated that the students would develop skills in art criticism, aesthetics, and folk art history, as well as engage in studio activities. In the past, art teachers have given little attention to the study of folk art, resulting in out-of-context, misunderstood representations of totem poles, kachina dolls, and similar objects. In order to avoid this travesty, I spent the first hour of each day in a class discussion, viewing art objects and slides of folk art processes and products.

I was fortunate to have reaped the benefits of a year's fieldwork in Oregon under the direction of Suzie Jones. Hundreds of slides, documenting the process, product, and context of Oregon's folk art, were available to me in the Randall V. Mills Archives of Northwest Folklore. The results of this research culminated in the show "Webfoots and Bunchgrassers: Folk Art of the Oregon Country." Each student was able to personally identify with several of the folk art processes presented. Among them were the arts of covered bridge building, sheep shearing and spinning, whittling and chainsaw carving, saddlemaking, rug-hooking and braiding, violin and basket-making, and cradleboard construction. The focus of the class was not so much on a specific folk art form and attendant processes, but rather on the appreciation and understanding of the concepts of culture, tradition, and folk art.

Students began to see themselves as members of folk groups, participants in various cultures, and communicators of traditional values. This approach resulted in a search for self-identity. Students went home to discuss their ethnic heritage; they began to identify with the farm life or logging traditions in which they were being raised; and they began to ask family members about whittling, their love of violin music, and the functions of family quilts. One adopted girl began to ask about her Cherokee heritage with pride. Her parents said she had not shown much interest before. Another student revealed that her mother had a tattoo and went home to ask her what meaning it had for her.

Students began to see folk art as a mode for communicating traditional values which the creator saw as important. They also began to value the formal aesthetic qualities in the many art forms presented. The visual elements of line, shape, form, balance, and color, for example, could be discussed much as one would do in any other art class. Visual and personal stimulation and reflection were then used to help direct students in making an art work that was visually pleasing, using some of the approaches of the folk artists. In so doing, the students realized that they would be making something different, an art work that would not necessarily be considered folk. Students learned to card and spin wool on drop spindles made by a local folk artist; they created large collages from a variety of plain and printed papers, based on traditional quilt patterns; and they created scrimshaw-like drawings in plaster, based on stories they wanted to tell.

The class was short, but successful. Parents visited and remarked on how much discussion ensued at home after the class. All the students enjoyed seeing the many art works and slides that were presented. This was a time for them to share. The discussions were as important to them as the art activities. Students shared marvelous stories about sheep raising, logging, and mining. Each of these tales could be brought back to the discussions on folk art. We were talking about them, their classmates, and their neighbors.

I have not had the opportunity to teach another class like this one. Instead, I have been training art teachers and prospective art teachers to teach about folk arts using this basic approach. I find that most art educators want to teach about folk art, but they simply do not know how to begin. This methodology can easily be used by focusing on specific art forms as well as the general field of folk art, but students still need to be taught about folk art within the framework of the traditional values and meanings of the processes and products. Using this methodology in the study of folk art has helped teachers approach all forms of the visual arts in a multicultural manner and has encouraged them to teach the fine arts in their cultural context as well.

Report from the Field:

Geoff Gephart, State Folklorist, Indiana Arts Commission, Indianapolis, Indiana

While working as staff folklorist for the West Nebraska Arts Center in Scottsbluff, I directed four folk-arts-in-education projects: three within the Scottsbluff City School System and one for the rural Scottsbluff County Schools. In addition, I served as fieldworker/presenter in another project for an adjacent county's Educational Service Unit. The focuses of these projects varied widely, depending on the students' interests, grade levels, and the characteristics of the individual schools. The project I will describe here was carried out in 14 Scottsbluff area schools during the 1983-84 school year and involved the fourth-grade classes of schools in both rural and city settings.

Scottsbluff residents, in general, exhibit a strong awareness of their region's Western heritage. Cattle ranching is a major industry, and the presence of many cowboys, ranch hands, and cattlemen reinforces the distinctly Western flavor in the area. In addition, diverse ethnicity is apparent in the abundance of Volga German, Mexican, Czech, Greek, and Japanese surnames. Many Scottsbluff children are only one or two generations removed from the ancestors who originally settled the area to work the railroads or fields of sugar beets and edible beans. Consequently, students still manifest strong identification with their ethnic heritages and are in constant contact with older relatives who remind them of their roots.

As a result of these factors, the most effective programs conducted in Scottsbluff were those that made use of folk artists who practiced distinctly Western traditions or who purveyed the traditional arts of ethnic groups of which students were members. Other residencies using more "generic" art forms (quilting, carving, old-time fiddling), though well-received, were less dramatically successful.

Planning for the 14 school residencies began with meetings with participating teachers. Most of the schools had only a single fourth-grade class; for the few schools that had more, teachers agreed to combine their classes to simplify scheduling of the folklife activities. During these planning meetings (two or three at each site) I presented and explained basic folklore concepts, helped teachers develop reasonable educational goals for the activities, gave an overview of previous folk-arts-in-education projects carried out in the area, and outlined some of the traditional arts, crafts, and occupational skills that were to be found in the region and for which demonstrators could probably be located. Teachers then selected a traditional art form to be demonstrated during the three-day residencies. This process provided me with guidelines for the selection of previously identified folk artists and indicated art forms for which I would have to do additional fieldwork to locate practitioners who would work with us in the residencies.

During the four-week period throughout which I identified and scheduled folk artists for residencies, the participating teachers prepared lessons around each of the traditional activities that would be presented in their classes. Fourth grade is the year in which Nebraska history is taught statewide, and every effort was made to encourage teachers to tie the scheduled activities to some aspect of Nebraska history—settlement, the rise of the cattle industry, immigration, trends in agriculture, and so forth.

An entire week was set aside for each school's residency. Before each school's residency week, teachers presented the lessons they had prepared to provide a historical and social context for the traditions to be demonstrated.

The Monday of each school's "Folk Arts Week" was set aside for my introductory slide presentation, "Folk Art in the Nebraska Panhandle." The presentation gave an overview of the various types of folk arts extant in the area and explained to students the concepts of tradition, heritage, community, and other ideas necessary to the appreciation of the folk artists who would be participating. Teachers led follow-up discussions based on the material presented in the slide show. The three middle days of the week were devoted to the folk artist residencies, two of which I will describe below. Finally, Friday was devoted to various follow-up activities: the preparation of exhibits of items crafted by students during the residencies; the compilation of student interviews with folk artist relatives into booklets that could be distributed to families and fellow students; and a day-long "folk arts festival," held in a school cafeteria, featuring practitioners of traditional arts and crafts from students' families, classes, and neighborhoods.

One of the residencies took place in a rural school serving students from ranch families. Because of the immense interest among the students in cowboying and cattle, the teacher had selected cowboy and brands inspector John Bilby as the resident folk artist. Preliminary lessons had dealt with the history of cattle ranching in Nebraska and the disparity between the Hollywood cowboy and the real thing. John spent the first day talking to students about branding, brands inspecting, and his experience as a rodeo cowboy. On the second day he brought his lariats and two roping dummies and demonstrated the skills of "heading" and "heeling" a calf, giving each student a chance to try. On the final day John brought one of his roping horses, talked about caring for a cattle pony, and demonstrated horseshoeing.

One of the participating city schools was located in a section of town inhabited largely by Mexican-American residents and seasonal migrant workers. The teachers had chosen pinata maker Oscar Ramirez as the folk-artist-in-residence. Oscar spent the first day talking about his youth in the border town of Laredo, Texas, his migration to Nebraska, and his life there. He also constructed two pinatas. Although most of the students were familiar with pinatas, they were fascinated by the unusual split-bamboo frame pinatas that Oscar had learned to make as a boy, and enjoyed helping him prepare the materials for their construction. On the final day the class held a minifiesta for which Oscar's wife, Christina, prepared traditional Mexican foods. One of the pinatas was hung and broken in the traditional ceremony.

The residency project that I have described was funded partly with funds from the Folk Arts Program of the National Endowment for the Arts and partly by the school corporation and was organized by the arts center for which I worked. Response from parents and community members was almost universally positive, and similar residencies have been conducted annually in Scottsbluff area schools since that time.

Report from the Field:

Elizabeth Harzoff,
Folk Arts in Education Coordinator,
Ohio Arts Council, Columbus, Ohio

One of the most exciting projects that the Artists in Education Program of the Ohio Arts Council has helped sponsor took place at Oyler Applied Arts Academy, a public elementary school in Cincinnati. The project developed out of an ongoing relationship between a local storyteller and the school. The arts council was involved for two years, but the school's involvement with traditional arts both pre- and postdates those years.

Oyler is located in Lower Price Hill, a neighborhood that is populated in large part by people from Appalachia. It is part of a corridor through which many people pass on their way to jobs in Ohio, Indiana, and Michigan. The neighborhood population is therefore somewhat transient, as well as poor, displaying the accoutrements of economic hardship: food pantries, run-down buildings, and second-hand stores. Nonetheless, there is a tenacious sense of community in Lower Price Hill. The fact that Oyler School is still open attests to that fact, since the local board of education considered it for permanent closing for several years. Community members and the school staff rallied to convince the board of the need for an applied arts "magnet" school—one featuring such applied arts as commercial photography and graphic design—thereby providing a reason to keep the neighborhood school open.

The traditional arts project at Oyler had its genesis in the relationship of a local storyteller, Lilly Marge Kelly, with the student body and several teachers and faculty members, especially Marcia Verville and Dee Stanny. In 1983 Lilly Marge approached the school about doing a residency as a volunteer. The school hosted her for a week-long visit. During this time she began a storytelling club, with which she continued to work for the rest of the year.

Because of the excellent experience for everyone involved, the school applied to the Ohio Arts Council for a longer residency with the storyteller for the next year. The Urban Appalachian Council, which is located in Cincinnati, agreed to provide a cash match for the project. In 1984 Lilly Marge was in residence at the school for two weeks. She also continued to work with the storytelling club. By the spring these students were accomplished enough to perform at the Urban Appalachian Festival held in Cincinnati.

In 1985, again with the support of the Urban Appalachian Council, Oyler School applied to the Artists in Education Program. By this time the plan had expanded to include a musician and a dancer in addition to the storyteller. In total, the school had the artists working in its midst for six weeks.

All three of these artists are active in the larger Artists in Education Program. They are all quite able to act as presenters of their art as well as actually share the techniques of their particular forms, which is important in explaining the success of the project: the artists could operate on their own in the school without continuing assistance from other individuals. The actual mechanics of the residencies—grant applications, scheduling, publicity, and so on—were overseen by various teachers in the school with the full cooperation of their principal and the rest of the staff, all of whom really wanted the project to take place and worked to make sure it succeeded. The staff folklorist from the Ohio Arts Council's Artists in Education Program assisted in the project development and planning with suggestions, but the final design was a joint creation of artists, school, and folklorist.

The artists worked with the entire school, including Head Start classes housed in the building. One or more core groups of students spent a significant amount of time with each artist. Usually the artist and the core group met for a period every day the artist was in the school. During the remainder of the school day the artists visited other classes or were available in a vacant classroom for more informal contact with interested students, staff, and community people.

Three primary artists were involved in this residency: Greg Jowaisis, a musician who lives in Kentucky just across the Ohio River from Cincinnati; Lilly Marge Kelly, a storyteller who grew up in Cincinnati as part of an Appalachian family; and Jim Ramsey, a dancer from Kentucky who comes from a family of many dancers. In addition to these artists, the residency project was greatly enriched by all sorts of community and area residents who came by to share their skills at the invitation of either school personnel, the artists, or the students. For example, Greg invited a local musician who played Bluegrass and sang sacred songs. Lilly Marge was constantly finding community people who had stories to share. The grandmother of several of the students turned out to be quite accomplished at storytelling, as was one of the school's teachers. One child brought her grandparents to school so they could sing for the core groups. The teachers invited cloggers, quilters, and a woodcarver.

Besides directly benefiting Oyler's students, the artists worked with a class of teacher education students from the College of Mt. St. Joseph. The teachers of Oyler have an ongoing relationship with the college's education program that focuses on the realities of multicultural education and working in schools like Oyler. As a direct result of this interaction, the college is sponsoring a storytelling festival in 1986, with one of the teachers from Oyler as a motivating force.

One of the lasting results of these residencies was a family folklore book for the entire school composed of stories students brought from home. Not only does the school library have a copy, but one was donated to the library of the Urban Appalachian Council. The book contains stories about family history, folktales passed down in families, and recollections of life when parents or grandparents were children.

Just as the residency activities were diverse, so were the changes that they wrought. The final reports filed by the artists and the school mention that "parents were telling stories, sometimes dancing or playing music with their children. More students are telling stories."[1] Teachers became interested in continuing to talk about folk arts in their classes and to continue to bring their students in contact with artists. Students became aware of some of their rich heritage and some of the people in their community who are active tradition bearers. Local artists received recognition and Oyler School and Lower Price Hill received some rare and deserved positive publicity in the city papers. Relationships among various institutions were developed or enriched by these activities (Oyler School, Urban Appalachian Council, College of Mt. St. Joseph, Ohio Arts Council). Of course, the long-term effects of these residencies may be subtle, but it is clear that at the end of the artists' time at the school many people had had a good time together examining some of the traditional art forms and artists in their own community.

[1] Final report of Marcia Verville and Dee Stanny for Ohio Arts Council grant number 85-1504-16, weeks 1 and 2.

Report from the Field:

Glenn Hinson,
Freelance Folklorist, North Carolina

"Folk artistry is easily administered in small doses." Such seems to be the belief among many educators, who in recent years have increasingly invited traditional craftspeople, musicians, and dancers into schools to add "flavor" to extracurricular offerings. Favoring artists who boast flamboyant costumes, archaic skills, and/or novel tongues, these educators tend to portray their guests as living antiques or cultural curios—individuals at once quaint, colorful, and eminently unthreatening. Folk performers seem ideally suited for classroom presentation.

Yet what ends do such presentations serve? All too often they are but glorified show-and-tell sessions, with featured artists consigned to roles of idiosyncratic irrelevance. Issues of aesthetics are rarely raised; questions about community are seldom addressed. Instead, students are treated to simple divertissement, getting a welcome reprieve from workaday routine while catching a confusing, fragmented glimpse into an alien artistic realm. In such situations, entertainment triumphs over education.

The balance need not be so one-sided. Many folk-arts-in-education programs effectively combine careful student preparation with folkloric interpretation to provide an experience at once educational *and* enjoyable. The following account draws features from two such undertakings—one administered in Duval County, Florida, by that state's Bureau of Folklife Programs, and the other implemented in Philadelphia by the Folklife Center of International House—to suggest a program whose tight focus and broad scope highlight issues of community, aesthetic, and individual vision.

The project's presentational core is a two-week, in-school residency directed by a folklorist and involving a range of guest artists. Scheduled far in advance to complement student studies, this unit is designed to explore folklore as process and meaning, thus moving beyond simplistic discussions of historic lifeways and parent-child transmission. At the heart of this exploration lies an intensive focus on a specific community. Rather than featuring, for example, a Native American stonecarver one day and a Swedish-American fiddler the next, the sessions concentrate on a particular cultural group, presenting such apparently diverse traditions as cooking and quilting, hunting and healing, rhythm and rhyming as complementary components in a single expressive milieu. This approach not only highlights the breadth of artistry in a given community, but also reveals the aesthetic links which tie that artistry together in a unified whole.

Both the Florida and Philadelphia residency programs are directed by folklorists whose knowledge of community folklife stems from focused fieldwork. Building upon this research, the folklorists design preliminary presentational plans, which take final shape after consultation with participating educators. Ideally, this folklorist-educator collaboration formally begins with a series of classes/workshops attended by *all* teachers hosting the residency, and facilitated by the folklorist (and/or associated staff) during the summer or semester before scheduled implementation. This advance training—for which educators *must* be compensated (through continuing education credit, relief from teaching by means of substitute teachers, or some other mechanism)—introduces teachers to basic folkloric concepts, suggests means of incorporating folklife studies into ongoing curricula, and familiarizes instructors with the proposed structure and content of the residencies. Involving educators long before actual in-school programming allows them to more fully prepare their students, making the residencies a truly cooperative enterprise.

To maximize educational impact, the residencies are directed to a select group of school children. No attempt is made to serve the entire student body. Instead, programming is focused on a particular grade level, concentrating on classes with whom a curricular link is easily established. In Duval County, for example, folklife presentations mesh neatly with eighth-grade Florida Studies courses. Every student—and only students—in this group share the concentrated ten-day instructional unit.

In keeping with this tight focus, most presentations take place in classroom rather than assembly situations. Assemblies tend to elicit a "least common denominator" approach to interpretation, with program facilitators quickly yielding the stage to featured performers in order to satisfy the auditorium audience of restless and excited school children. Classrooms offer a more intimate setting, allowing students to meet the artists as individuals rather than as distant entertainers on a far-away stage. Furthermore, classroom meetings minimize schedule disruption and permit interaction with pre-established peer units, thus encouraging an atmosphere of ease and normality. Only when particular performance forms demand large group gatherings—as with presentations of musical ensembles or dance troupes—are assemblies convened. These are *always* followed by smaller sessions between classes and artists. Hence, students get the opportunity to both formally observe and personally interact with featured performers.

Such meetings do not occur until the close of the residency's first week, after students have explored basic folklife concepts, examined traditional transmission in their own community (from paper-folding skills to dance moves), and discussed traditions in the focused community. The ten-day unit follows a carefully structured lesson plan that methodically leads pupils from definitional introductions to peer-group investigation to artistic encounter. Each day carries students one step further towards understanding artistic process, allowing performer/student discourse to transcend the commonplace routine of biographical remarks and how-to instruction. This process is facilitated by the periodic alternation of performance sessions with class discussions and audiovisual presentations, as the folklorist leads students to confront ever-widening circles of context. After a final day of reappraisal and review, students emerge with a new-found respect for the ubiquity of artistic expression and the lifeways of cultural others.

When the focused community boasts rich traditions of music, dance, and/or verbal artistry, the residency can close on a high note with a special evening concert open free to the public. Held at the school and featuring artists who have appeared before the children, this event gives parents, siblings, and fellow students an opportunity to experience first-hand the program's excitement. In a 1985 Philadelphia residency spotlighting African-American artistry, for example, the culminating concert brought a vaudeville comedian, a team of tap dancers, and a remarkably adroit spoons player and rhymester before an auditorium full of enthusiastic neighborhood residents. Reaching beyond students to involve the broader community, such programs serve as fitting finales to the residency.

Upon completing a full unit, the folklorist moves to another school, where he/she begins anew a week later. To minimize potential artist fatigue and forestall the development of rote responses to student queries, performers should be changed frequently, giving each residency a unique flavor. When each school in the targeted system has hosted the program, fieldwork can begin in a new community, as plans are made for an entirely new presentational series.

Report from the Field:

Rita Moonsammy,
Folk Arts Coordinator, New Jersey Council on the Arts,
Trenton, New Jersey

In Cumberland and Essex counties in New Jersey, school teachers and folk artists, whom Barbara Kirshenblatt-Gimblett has called "indigenous" teachers, have formed teaching teams to integrate the study of folk traditions into the curricula of their schools. Each educator brings his or her particular expertise to the venture. The classroom teacher, formally trained in the methods and organization of learning, provides structure, articulation, and information. The folk artist, usually informally educated in the folkways of his/her cultural community, provides intimate knowledge of that culture and expertise in a skill of special significance to it. Together they prepare the curriculum for a unit of study built around the artist's four-visit residency with a core group of students. This curriculum expands cultural awareness and aesthetic appreciation at the same time that it meets school requirements for skills development. The New Jersey State Council on the Arts (NJSCA) folk-artists-in-education program calls this dual-powered vehicle for folk arts education "teaching in tandem."

This partnership of formal and informal educators is the culmination of several partnerships that support and implement the New Jersey program. Funded by the National Endowment for the Arts and the New Jersey State Council on the Arts/Department of State, each county program is sponsored and administered by a county agency that works with the folklorist for the arts-in-education program of the New Jersey State Council on the Arts. The county agency administers funds; provides office space, supplies, and clerical services; and acts as liaison with the regional state college. An advisory board made up of representatives of various educational institutions in the county guides programming plans.

The program is organized into two phases. During Phase I, the New Jersey State Council on the Arts folklorist conducts a six-to-eight month survey of the ethnic, regional, and occupational groups in the area and identifies and documents the people who are their artists and indigenous educators. This information then becomes a resource archive at the county agency. During Phase II, programming with the schools takes place through a graduate course for teachers administered and accredited by the state college and taught by the project folklorist. This one-semester course is open to any teacher in the county or nearby area for graduate credit. Most often, the local school district pays the teacher's tuition to the college and the folk artist's fee to the local sponsor. The instructor's fee is paid by the college to the folk-artists-in-education budget.

This structure is shaped by the goals of involving local institutions and agencies fully in the program and of making the folk arts residency an integral part of the educational process. Such an aim requires adapting to the needs and structures of the schools. A basic notion of the course "Folklife-in-the-Curriculum" is that the teacher can be a guide to the culture of the school, both for the folklorist and for the folk artist. The teacher creates a supportive environment within the school and classroom so that the folk artist is accepted as a special member of the school community. Working with the folklorist, the teacher identifies ways to integrate folklife and folk art studies into existing curricula and develops new curricula.

While the course provides a context for the achievement of program goals, it also provides a reward for the completion of them. In many school districts in New Jersey, teachers are required to take additional courses regularly, and salary increases are keyed to their acquisition as well as to years of experience. Thus, such a course can help the teacher satisfy professional requirements at the same time that it satisfies the need for practical ideas and creative programs for the classroom.

The course meets for two and one-half hours weekly for 15 weeks, either on the college campus or at an off-campus site. It is open to teachers of any grade, subject, and ability level. To date, enrollment has included teachers of grades one through twelve, subjects from art to math and science, and various categories of special education.

The course is built around the preparation for, production of, and presentation of a four-visit residency by a folk artist in the classroom of each teacher. During the first half of the course, basic concepts and important issues in folklife studies are examined and county folklife is surveyed. Readings and lectures are supplemented with field trips and in-class visits with artists.

The most important and effective aspect of the course takes place after this introduction. Each teacher interviews, documents, and prepares for a residency with one or more of the folk artists previously identified by the NJSCA folklorist. In the course of these preparations, the teacher becomes acquainted with the artist as a person, a multifaceted individual who can bring even more to the children than knowledge of how to knit a net or tell a tale. A teaching team—and usually a mutually respectful friendship—develops during the preparations, which provides reassurance to the folk artist, who may never have made a public presentation before.

Each teacher then establishes a theme for the unit of study and constructs a curriculum packet consisting of objectives, lesson plans, activities, and resource materials, as well as documentation materials. Often, several subject areas are incorporated into the unit, and other teachers become involved.

An entire unit of study may last from as few as eight to as many as twenty days, depending on the needs and time constraints of the teacher. Of those days, four or more include a one- or two-hour visit of the core group of students with the folk artist. A parent, a teaching aide, or another instructor often assists the teacher and folk artist on these days, and the folklorist visits the residency once. Activities include interview and discussion, art and craft workshops, fieldtrips, and minifestivals.

At the conclusion of the project, the curriculum packet is placed in an archive in a locally accessible site such as the county library.

Two aspects of the NJSCA program are of particular value to us. The residency format does, indeed, make a "resident"—a school community member—of the folk artist. Well-constructed multiple visits allow more student-artist interaction; more interaction develops relationships; and relationships yield important personal, social, and educational benefits.

Coupled with this is the importance of the local or regional nature of the program. The discovery of artists and arts from within their geographical domain both awakens students to cultural groups near whom they may live but know nothing about and shows them that art and artists are part of everyday life. Furthermore, locally held resources from the program encourage other agencies to develop projects independently.

This program model requires a considerable investment of time and effort. However, its rewards are depth of involvement on the part of local participants and the recognition of the important role of both formal and indigenous teachers in our lives.

Report from the Field:

Nancy J. Nusz,
Folk Arts Specialist, Bureau of Florida Folklife Programs,
White Springs, Florida

The Bureau of Florida Folklife Programs has been conducting folk-arts-in-education projects since 1980, successfully completing in-school programs in a total of nine counties across north central Florida, as well as establishing an annual Summer Folk Culture Seminar for teacher training which serves the entire state. Until this year the in-school projects have followed an established model that places a folklorist within a county school system (or several county systems) to conduct fieldwork, train teachers, give in-class instruction, and coordinate demonstrations of traditional skills by local folk artists. These four tasks are equally important to the overall success of the year-long projects and take place during two semesters of the school year.

During the first three to six months of each project, the folklorist researches local folklife, identifying and documenting folk artists through tape recorded interviews and photographs. This documentation is the foundation for developing course content and planning folk artist demonstrations for the classroom. The demonstrations occur during classroom units, usually two weeks long, which are taught by the folklorist in the second half of the project.

To begin the in-school portion of the project, the folklorist drafts schedules with the school system for folk arts presentations and introduces the participating teachers to the study of folk arts. Since educators are often unfamiliar with the subject area, the folklorist provides a one- or two-day in-service workshop to present concepts and review specific materials that will be used during the classroom units. After the in-service instruction, the folklorist completes lesson plans and coordinates folk artists' schedules with each teacher.

In the final stage of the folk-arts-in-education projects, the folklorist visits classrooms throughout the county presenting the folklife units to each class. Instruction includes lectures, audiovisual presentations, classroom activities to collect folk cultural materials, and most importantly, folk artists' demonstrations of traditional skills. The instruction with the units gives students a basic understanding of folklife concepts before meeting with folk artists. Although students study oral and customary traditions, the main focus is on folk material culture specific to the school district and, in particular, to the demonstrating folk artists.

The Bureau of Florida Folklife usually incorporates this model of folk-arts-in-education with the Florida Studies curriculum, although a few of the units have been taught in English and art classes. The state of Florida requires that students receive a nine-week social studies unit in Florida Studies at two grade levels, often taught during the fourth and eighth grades. Our agency found it most appropriate to incorporate folklife materials and programs into the Florida Studies curriculum. The model has been expanded and adapted to meet the needs of K-12 classrooms as well as to supplement a variety of subject areas with each project reporting overall success.

In planning folk-arts-in-education projects, the bureau strives to initiate programs that will eventually be funded locally. At present, the bureau is co-sponsoring the second year of the Duval County (Jacksonville) folk-arts-in-education project and expects to undertake a new such project with the Palm Beach County School Board in 1986-87. The Palm Beach County project will be the fifth such project sponsored by the bureau.

The Duval County project and a pilot project that was established in Tampa/Hillsborough County in 1980 were urban suburban efforts. Two other projects were conducted in rural areas: the 1981-82 Columbia/Hamilton Counties project and the 1983 North Florida project. Although each reported success with the established model, only metropolitan school systems have demonstrated an ability to continue funding once the initial implementation period is completed. Rural school districts have been unable to support this type of enrichment program.

Last year I had the opportunity to work with a junior high school librarian to implement a different model of folk arts programming in a rural school system. Students in rural Taylor County had little exposure to cultural arts. The junior high school librarian therefore requested help to draft a grant that would bring all of the school's students into direct contact with people who represented Florida's rich multicultural heritage. After conferring for several weeks, we developed a joint project that suited the school's needs and fulfilled goals of the bureau. The librarian submitted the grant proposal "Folk Arts in the School Library" to the state arts council and received funding to begin the project beginning in January of 1986. This project, now into its fifth month, is proving to be very successful.

As the folklorist/consultant on this project, I have four roles. First, I am the principal researcher compiling information from the Florida Folklife Archive. Archival data is used to provide curriculum materials and direct supplemental fieldwork for identifying traditional artists in the county. Efforts are made to locate artists of various ethnic and occupational backgrounds who are willing to demonstrate in the junior high library. In my second role, I work with the librarian and social studies teachers to schedule folk artists' visits for two consecutive days once a month during the school year, for a total of nine visits. This schedule allows each social studies class to spend one class period with the folk artist during the two days. My third task is to prepare a two- or three-day learning unit for teachers to use in introducing valuable folklife concepts in anticipation of each folk artist's visit. These units include a teacher's guide, audiovisual material, suggested materials, and student activities. My final role is to serve as folklife interpreter on the first day of each folk artist's demonstration. My presentation serves as a model for the librarian who conducts the second day of interpreting.

The librarian and teachers who are participating in this project play a significant part in the overall success of the program, more so than in the previously mentioned model. The librarian makes all arrangements for scheduling, transporting, and paying the folk artists; he disseminates educational materials and correspondence to the teachers; and he serves as interpreter on the second day of each folk artist's presentation in the library. The teachers independently incorporate the learning units into their social studies classes, and they monitor their classes while attending the hour-long folk art presentations.

This second model for folk arts in education has a variety of positive aspects to recommend it. First of all, the majority of the tasks needed to organize and implement the project are shared between the folklorist and school system. These shared efforts provide valuable training for the school personnel on administrating future FAIE projects. The project also directly requires educators to teach folk cultural studies, which increases the likelihood of their using folklife materials in the absence of a folklorist. In conclusion, this particular folk arts project exposes each student in the junior high school to nine different traditional artists during the year and therefore, achieves a greater student contact than our first model.

Report from the Field:

David A. Taylor,
Folklorist-in-Education, Bureau of Florida Folklife Programs,
White Springs, Florida

The Bureau of Florida Folklife Programs, an agency of the Division of Historic Resources of the Florida Department of State, maintains its commitment to the dissemination of information about the folklore and folklife of Florida through such activities as teacher training workshops directed by bureau staff members and sponsored by Florida's Teacher Education Centers, the bureau's annual summer folk culture seminar for teachers, and school-based folk-arts-in-education (FAIE) projects. The Bureau has implemented FAIE projects in the school systems of nine counties.[1] One of the most recent is the Duval County Folk Arts-in-Education Project which serves public school students in the city of Jacksonville and surrounding communities. Commencing in July 1984, the project is a joint venture of the Duval County School Board and the Bureau of Florida Folklife Programs. During the first two years of the project, partial funding was provided by grants from the National Endowment for the Arts, Folk Arts Program.

Based, to a large extent, upon the bureau's previous FAIE projects, the Duval County Folk Arts-in-Education Project was designed to provide public school students with a greater awareness and appreciation of the many folk arts that surround them by strengthening and expanding the "Florida studies" component of the school system's social studies curricula. Within the school system, it is mandated that fourth-grade and eighth-grade students receive instruction relative to the history of Florida. It was decided that, during the first year of the project, only fourth-grade students and their teachers would be involved.

I was hired by the bureau and assigned to the project full time. During the summer of 1984, I conducted extensive fieldwork throughout the county to identify local folk artists, document traditions characteristic of the area, and decide which folk artists would be most suitable for involvement with the project. On the basis of the results of the fieldwork, a two-week program was developed to introduce students to the folk traditions of their region and to the concepts of folk studies.

Before the in-school phase of the project began, an eight-hour teacher training seminar was held for the 23 fourth-grade teachers who would be participating in the project. The teachers learned the scope and goals of the project, viewed media productions on previous FAIE projects, heard lectures about folklore and folklife, and received a variety of curriculum materials.

In its initial year, the project was aimed at approximately 800 fourth-grade students in 26 classes at six schools located in urban, suburban, and rural sections of the county. During the spring semester, I taught the two-week instructional unit at the six selected schools. Moving from one school to the next as the semester progressed, I met with every fourth-grade class at each school for approximately one hour per day for ten consecutive school days. Classroom teachers were asked to be present during all of these sessions.

The material presented to the students was fairly uniform from class to class, but the specific content of the unit was changed occasionally to best suit the capabilities and interests of the students. Two of the classes were composed of students with various learning disabilities and, for these, major modifications were necessary.

The initial presentation for each class dealt with an introduction of key terms and concepts. The second class reinforced these terms and concepts through the use of a collecting assignment concerning family folklore. Successive class sessions examined such forms of traditional expression as music, dance, material culture, foodways, beliefs, and occupational lore.[2]

At each school, three local folk artists were brought into the classrooms to demonstrate their traditional skills and to discuss the significance of these skills to their lives. Folk artists demonstrated such traditional arts as lye soap making, Afro-American gospel music, woodworking, needlework, Arabic-American foodways, net making and auctioneering. Without a doubt, these demonstrations were the highlight of the unit for both teachers and students. The folk artists were extremely pleased to have been recognized for their traditional skills and to have been given the opportunity to demonstrate their skills for interested and appreciative students.

The final phase of the project's first year included an evaluation of the project based on questionnaires completed by students, teachers and folk artists, the development of curriculum materials, and the publication of a booklet describing Duval County folklife.[3]

The success of the first year of the project resulted in requests from 51 schools for participation during 1985-86. It was decided to expand the scope of the project during its second year. Significant changes included: the expansion of the project to include eighth-grade as well as fourth-grade students; an increase in the number of schools served to 20; an increase in the number of students involved in the in-class component of the project to 1,300; an increase in the number of demonstrations by folk artists to 34 (18 were presented in 1984-85); and an increase in the number of students exposed to demonstrations by folk artists to approximately 2,600 (approximately 800 witnessed demonstrations in 1984-85).

At each of the 20 participating elementary and junior high schools, one to three classes (approximately 30 students per class) were given one hour of instruction for seven consecutive class days. Specific lessons varied on the basis of age, intellectual abilities, and interests of the students, as well as the traditional skills to be demonstrated by visiting folk artists. However, each seven-day unit consisted of the following: one-hour introductory lecture with slide/tape program; one-hour discussion of student collecting assignment focusing on family traditions; one-hour lecture, with slide/tape program and discussion, on occupational traditions; one-hour discussion, with student demonstrations, of students' traditions; one-hour lecture, with slide/tape program, videotape or LP recordings, concerning folk material culture, folk music, or folk dance (depending on folk artists' demonstration); and two hours devoted to demonstrations by folk artists. Demonstrations included Afro-American coil basketry, Anglo-American auctioneering, Afro-American blues music (vocals and piano), Anglo-American boat building (wooden commercial fishing craft), Japanese-American *origami*, Afro-American gospel music, Italian-American family traditions, Anglo-American pine needle basketry, Korean traditional dance, Palestinian cross-stitch embroidery, Anglo-American quilting, and the occupational traditions of commercial fishermen.

An integral part of the seven-day folk arts unit was instruction for participating teachers. I illustrated a wide range of instructional techniques that could be employed to teach about folklore and folklife and acquainted teachers with the types of curriculum materials that are readily available. The teacher's guide written during the project's first year, "Duval County Folklife: A Guide for Fourth Grade Teachers," was found to be very useful.

Original plans for 1985-86 called for six teacher-planning seminars; however, because of scheduling difficulties, it was decided to dispense with the seminars during the in-class phase of the project. Instead, I met individually with each participating teacher before the arrival of the project at his or her school and spent up to an hour explaining the aims of the project and outlining the teacher's role. Following the conclusion of the in-class phase at all 20 schools, a two-day seminar was held that qualified as an approved in-service workshop for Duval County teachers and which was attended by 30 teachers. The seminar included lectures on the benefits of folk-arts-in-education projects, folklore genres, and instructional techniques, as well as a collecting assignment for participants, demonstrations by local folk artists, and the premier showing of "Duval County Folklife," a 19-minute slide tape program created for the project.[4]

Two grants from the National Endowment for the Arts Folk Arts Program provided the principal cash support for the project during the first two years of its existence. The Bureau of Florida Folklife Programs has requested that the Duval County School Board provide for the continuation of this successful and popular project with its own financial resources. Consequently, school system officials, including the supervisor of social studies, general director of academic programs of instruction, and the assistant superintendent for instruction, have submitted a request to the superintendent of schools for the approval of the expenditure of federal "Education Consolidation Improvement Act (Chapter Two)" funds to support the project in 1986-87 and 1987-88. A decision is expected before the end of 1986.

[1] These nine counties are: Columbia, Duval, Hamilton, Hillsborough, Jefferson, Lafayette, Madison, Suwannee, and Taylor. Another FAIE project has recently been launched in Palm Beach County (commencing in August 1986).

[2] Detailed lesson plans are contained in my publication "Duval County Folklife: A Guide for Fourth Grade Teachers" (Jacksonville: Duval County School Board, 1985).

[3] David A. Taylor, *Duval County Folklife* (White Springs, Fl.: Bureau of Florida Folklife Programs).

[4] Copies of this slide tape program are available for rental or purchase from: Bureau of Florida Folklife Programs, P.O. Box 265, White Springs, Florida 32096.

Report from the Field:

Robert T. Teske,
Asst. Curator of Exhibitions, Kohler Art Center,
Sheboygan, Wisconsin

In conjunction with its 1985 exhibition "Hmong Art: Tradition and Change," the John Michael Kohler Arts Center presented an artist-in-residence program that combined the talents of Hmong musicians, storytellers, and interpreters from the local Sheboygan, Wisconsin community and the experience and presentational skills of a professional storyteller. Intended to complement the intricate needlework, traditional costumes, and other artifacts included in the exhibition, the residency programs provided audiences composed of elementary school students, secondary school students, and adults an introduction to the Hmong tonal language, Hmong music performed on the *qeeg* and flutes, and Hmong narrative—folktales, legends, and personal experience stories. Because adequate time was allotted for preliminary planning and preparation and because close cooperation was established among the arts center staff, the resident artist, area educators, and the Hmong community, the Hmong storytelling residency was greatly successful in adding deeper meaning to the artifacts exhibited in "Hmong Art: Tradition and Change" and in introducing a significant segment of the Sheboygan population to the rich cultural heritage of its newest ethnic community.

The Hmong storytelling at the John Michael Kohler Arts Center was based upon traditional narratives documented by Mark Wagler, the professional storyteller involved, during repeated interviews with Hmong artists in the Sheboygan community. During his month-long residency, Wagler met frequently with Hmong elders and younger storytellers-translators. He tape recorded not only folktales, such as the exploits of a tiger disguised as a man that appears on a story-cloth included in the exhibition, but also dramatic accounts of individual escapes from Laos to the refugee camps of Thailand. In consultation with the Hmong storytellers, Hmong leaders in the community, and arts center staff, Wagler selected narratives representative of various aspects of the Hmong tradition for performance during the residency programs and helped the Hmong narrators prepare for their presentations. Because of the tonal nature of the Hmong language and the consequent narrative purpose of much Hmong instrumental music, Wagler also contacted *qeeg* and flute players to demonstrate this related aspect of Hmong narrative performance.

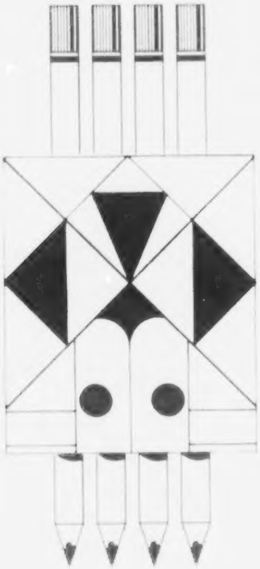
During the course of the field research for the Hmong storytelling residency, a series of preparatory meetings were held Involving Hmong leaders in the community, the artist-in-residence, arts center staff, and the arts center's Advisory Committee of Artists and Educators. The purpose of these meetings was to establish direct connections among the storytelling residency, the exhibition, the local community, and the art and history curricula in area elementary and secondary schools. In-depth sessions were also offered on three occasions for area educators. In these small-group situations, artist-in-residence Wagler and teachers from the region discussed oral tradition and its associations with history, ritual, and culture. They also focused upon classroom projects relating to oral tradition, the Hmong, and ethnic communities in general.

The Hmong storytelling residency was announced via a mailing to all schools in the six-county area surrounding Sheboygan. Following registration, teachers were sent packets of educational materials including teacher preparation sheets with background information and pre- and post-tour study suggestions, a map of Southeast Asia, a glossary of terms, an exhibition handout, a listing of related films and video tapes, and a slide packet with descriptive checklist.

The heart of the Hmong storytelling residency was the 16 scheduled interdisciplinary programs presented at the arts center for groups of elementary and high school students ranging in number from 40 to 170. Each group's visit included staff- and docent-guided tours of the exhibition "Hmong Art: Tradition and Change" and an hour-long storytelling session. Following introductory comments by Mark Wagler on Hmong storytelling traditions and those of other area ethnic communities, Nao Chay Yang, an elder among Sheboygan's Hmong, performed a traditional story on the *qeeg*. He then narrated the story orally in Hmong, and Wagler followed with an interpretive translation. A younger storyteller translator, Long Thao, then recounted in English his own escape from Laos to Thailand. This same storytelling program was repeated for a general audience on a Sunday afternoon during the residency, and special performances were staged for a class studying Hmong culture at the University of Wisconsin—Sheboygan County Campus, for preschool children, and for an audience consisting mainly of hearing-impaired individuals.

After participating in the storytelling tour sessions, all teachers were given evaluation forms to assess their experience and its impact upon their students. Teachers were also provided with suggestions for post-tour activities and follow-up projects to extend the influence of the residency. Final evaluation forms and a concluding session involving the advisory groups described above expressed a very favorable response to the Hmong storytelling residency. Because Mark Wagler understood and embraced his role as collector presenter rather than performer, he was highly effective in placing Hmong storytelling within a broader cross-cultural context. Because educators, community members, and the leadership of the Hmong population in the area were all involved in various stages of the planning and presentation of the residency, these constituencies all felt their specific goals for the project were addressed and, to a great extent, realized. And because the John Michael Kohler Arts Center staff was able to provide direction to the project and, at the same time, involve those parties most important to its successful accomplishment, the sponsoring institution was able to achieve its primary purpose of demonstrating the significance of the arts—here, the traditional arts of the Hmong—in the lives of individual ethnic community members and of all Americans.

CHAPTER
3



Resources

The resources listed here are intended to provide the folk arts in education program planner with a partial list of where to turn for professional assistance. They include addresses (current as of October 1986) of state arts councils, state or regional folk arts programs, academic folklore programs, and some freelance folklorists. For a more comprehensive listing of resources, refer to Peter Bartis and Barbara C. Fertig, *Folklife Sourcebook* (Washington, D.C.: American Folklife Center, 1986). This 152-page book provides a listing of folklife resources in the United States and Canada, including federal agencies, state folk cultural programs, folklore societies, serial publications, recording companies, higher education programs, and directories. It is available for $10.00 (includes postage) by mail order from the Information Office, Box A, Library of Congress, Washington, D.C., 20540.

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The Heritage Center
225 E. Markham St., Suite 200
Little Rock 72201

William K. McNeil
The Ozark Folk Center
Mountain View 72560

Jimmy Driftwood
Timbo 72680

California

American Indian Studies Center
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University of California
Los Angeles 90024

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Golden Gate Park
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Susan Auerbach
Folk Arts Coordinator
City of Los Angeles
Cultural Affairs Department
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Los Angeles 90012

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California State University
Fresno 93740

Folklore and Mythology Center
1037 Graduate School of Management Building
University of California
Los Angeles 90024

Folklore Program
Lowie Museum of Anthropology
University of California
Los Angeles 90024

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Kim Rogers Burdich
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Delaware Folklife Project
2 Crestwood Place
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Executive Director
Delaware State Arts Council
State Office Building
820 North French
Wilmington 19801

Delaware (Continued)

Folklore and Ethnic Art Center
129 Memorial Hall
University of Delaware
Newark 19711

District of Columbia

American Folklife Center
Library of Congress
Washington 20540

American Folklore Society
1703 New Hampshire Avenue N.W.
Washington 20009

Artists in Education
National Endowment for the Arts
Old Post Office Building
Washington 20506

Executive Director
D.C. Commission on the Arts and Humanities
1012 14th Street No. 1200
Washington 20005

Folk Arts Program
National Endowment for the Arts
Old Post Office Building
Washington 20506

Folklife Program
Smithsonian Institution
L'Enfant Plaza
Washington 10560

National Council for the Traditional Arts
Suite 1118
1346 Connecticut Avenue N.W.
Washington 20036

National Endowment for the Humanities
Old Post Office Building
Washington 20506

Florida

Executive Director
Fine Arts Council of Florida
Division of Cultural Affairs
Department of State, The Capitol
Tallahassee 32304

Hellenic Arts Program
P. O. Box 102
Tarpon Springs 33589

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Indiana (Continued)

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Bowling Green 42102-9832

Center for Intercultural and Folk Studies
Western Kentucky University
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Michigan State University
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Michigan (Continued)

Michigan Traditional Arts Program
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Phil Nusbaum
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Bibliography

CHAPTER

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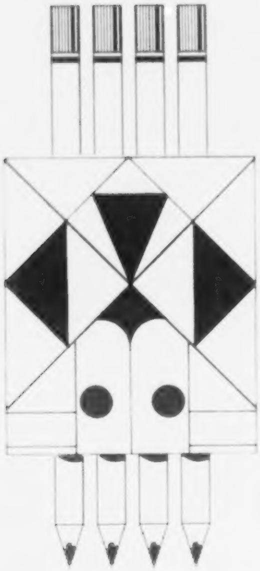

Folklife in Education
A Selected Bibliography

This bibliography includes entries chosen to give general overviews of folklore and folklife study, information about different collections of traditional culture, or specific references to folklife in education. The books can be obtained from most large libraries and bookstores (or direct from the publisher where indicated).

[NOTE: Four previously published bibliographies were instrumental in preparing this one. They were Simon Bronner, "Suggestions for Reading" in "FOLKPATTERNS: 4-H Leader's Guide," Michigan State University Cooperative Extension Service, East Lansing, Michigan, 1982; Deborah Bowman and Elizabeth Harzoff, "Folklife in Education: Bibliography for Teachers," typescript manuscript, n.d.; Kristin G. Congdon, "Educators and Classrooms," in Simon Bronner, ed. *American Folk Art: A Guide to Sources* (New York: Garland Publishing, Inc., 1984); and Diane Sidener, John Reynolds and Francesca McLean, "Folk Artists in the Schools: A Guide to the Teaching of Traditional Arts and Culture," The Folklife Center, International House, Philadelphia, Pennsylvania, 1986.]

The Study of Folklore and Folklife: General Introductions and Collections

Abrahams, Roger, ed. *Jump Rope Rhymes—A Dictionary.* American Folklore Society, Vol. 20, Austin and London: University of Texas Press, 1969. This volume, as its title suggests, is an alphabetized collection of jump rope rhymes with commentary on sources of text and the distribution of variation of texts.

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Baum, Willa K. *Transcribing and Editing Oral History.* Nashville, TN: American Association for State and Local History, 1977.

Brunvand, Jan Harold. *Folklore: A Study and Research Guide.* New York: St. Martin's Press, 1976. This short book is a companion to Brunvand's college textbook. It offers guidelines for writing a research paper on folklore and for identifying major bibliographic sources for folklore study. It includes a useful glossary of basic terms in folklore study. 144 pp., Index of Authors, Glossary.

___________, ed. *Readings in American Folklore*. New York: W. W. Norton, 1979. This anthology of representative studies of American folklore and folklife is aimed at the undergraduate. The articles fall under four main headings: Collections of American Folk Materials, Folklore in Context, Analysis and Interpretation of American Folklore, and Some Theoretical Perspectives in American Folklore. Of interest to people in Michigan are Aili K. Johnson's essay, "Lore of the Finnish-American Sauna," and Richard M. Dorson's article, "Folklore at a Milwaukee Wedding." Both contain Michigan material. Brunvand introduces each article with prefatory comments and bibliographic suggestions. 466 pp.

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___________. *American Folklore and the Historian*. Chicago: University of Chicago Press, 1971. For those especially interested in the relation of folklore to history, Dorson includes some of his renowned essays: "Oral Tradition and Written History," "Local History and Folklore," "Defining the American Folk Legend," "Folklore Research Opportunities in American Cultural History," and "Folklore in Relation to American Studies." He also has sections on "Folklore in American Literature" and "Fakelore." 231 pp., Index.

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Georges, Robert A., and Owen Jones, Michael. *People Studying People: The Human Element in Fieldwork.* Berkeley, CA: University of California Press, 1980.

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Hand, Wayland, ed. *Popular Beliefs and Superstitions: A Compendium of American Folklore from the Ohio Collection of Newbell Niles Puckett*, 3 vols. Boston: G. K. Hall, 1981. The Puckett Collection, which has been called the finest of its kind for any single area in the world, has special pertinence to Michigan projects since the items come from the neighboring state of Ohio. Out of 70,735 beliefs gleaned from every county in Ohio, the editors have selected 36,209, which appear in the first two volumes. The third volume—a full index to this huge collection—contains entries not only on the 87 different ethnic groups represented but also on such diverse topics as animals, birthdays, counteractants, dreams, eggs, firsts, ghosts, hair, etc. The set also offers a comprehensive introduction to the subject of folk beliefs by Professor Hand, an expert in the field. 1,829 pp. in 3 vols., Index.

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————. *The Tape-Recorded Interview: A Manual for Fieldworkers in Folklore and Oral History*. Knoxville: University of Tennessee Press, 1974. Sections of this very useful handbook describe how a tape recorder works, interviewing procedures, and methods for processing the resulting information. Examples of release forms, transcripts, and a tape index are helpful for the beginning collector and archivist. 130 pp., Index.

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Leach, Maria, ed. *Funk and Wagnalls Standard Dictionary of Folklore, Mythology and Legend.* New York: Funk and Wagnalls, 1949. Because of its full entries, users will consider this reference book more of an encyclopedia than a dictionary. They may wish especially to consult pages 1,138 to 1,447 for the Boggs System, which appears in an entry entitled "Types and Classification of Folklore," by Ralph Steele Boggs. Using the numbers provided in this classification system, youth can label each item in their collection; the items can then be filed in a logical order, just like library books which are marked with Dewey Decimal or Library of Congress classification numbers. For example, in the Boggs System, legends about animals (B440) fall between legends about human beings (B430) and legends about celestial bodies (B450). Meanwhile these legends about animals are subdivided into legends about mammals (B442), birds (B444), insects (B446), etc. 1,196 pp., Index (in later reprintings only).

Lindahl, Carl; Rikoon, Sanford J. and Lawless, Elaine. *A Basic Guide to Fieldwork for Beginning Folklore Students* (FPG Monograph Series, vol. 7). Bloomington, IN: Folklore Publications Group, 1979. Order direct from publisher for $3.66. This guide was prepared for introductory classes in folklore at Indiana University, but it is also useful to leaders for suggesting collection topics and methods of researching and preparing a folklore report. There are also sections on assembling a project, using archives, and dealing with informants and groups. 124 pp., Bibliography, Glossary.

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Spradley, James P., and McCurdy, David W. *The Cultural Experience: Ethnography in a Complex Society.* Chicago: Science Research Assoc., Inc., 1972. See Chapters 1 and 2, pp. 3-27.

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Folklife and Education

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__________. "Art Education as Ethnology." *Studies in Art Education* 22(1981): 6-14. Proposes that all art is valuable as a key to understanding people in culture, and that folk artists, popular artists, and art audiences should be viewed as meaningful expressions of that culture. Students of art should be taught that art functions to preserve and also reflect and/or precipitate change in culture.

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Yee, Sylvia, and Kokin, Lisa. *Got Me a Story to Tell: A Multi-Ethnic Book: Five Children Tell About Their Lives*. San Francisco: St. John's Educational Threshold Center, 1977.

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Apple Corps, P.O. Box 188, Flat Rock, NC 28731. Mimi Rosenblatt, advisor.

Bittersweet, Lebanon High School, Lebanon, MO 65536. Ellen Gray Massey, advisor.

Cracklings, Valdosta High School, Valdosta, GA 31601. Duane Pitts, advisor.

Foxfire, Rabun County High School, Foxfire Fund, Inc., Rabun Gap, GA 30568. Eliot Wigginton, advisor.

Hickory and Lady Slippers, Clay County High School, Box 27, Caly, WV 25043. Jerry Stover, advisor.

Sea Chest, Box 278, Braxton, NC 25920. Richard Lebovitz, advisor.

Thistledown, Watkins Memorial High School, Southwest Licking Schools, Pataskala, OH 43062.

Films

Center for Southern Folklore, *American Folklore Films and Videotapes: A Catalog*, Vol. 2. New York: R. R. Bowker Co., 1982.

Ferris, Bill, and Peiser, Judy, eds. *American Folklore Films and Videotapes: An Index*. Memphis, TN: Center for Southern Folklore, 1976.

(Both volumes are available from: The Center for Southern Folklore, Box 40105, Memphis, TN 38104).

Records

Down Home Music, 10341 San Pablo Avenue, El Cerrito, CA 94530, provides records of traditional music by mail order. Catalogs are available for many types of music.

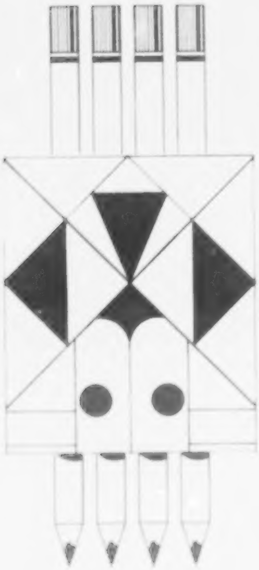
Elderly Instruments, 1100 North Washington, Lansing, MI provides records of traditional music by mail order. A comprehensive catalog is available.

Consulting Services and Resource Organizations

American Association for State and Local History, 708 Berry Road, Nashville, TN 37204. Publishes materials and hosts workshops and seminars on oral history.

Glossary

CHAPTER
5



Glossary

Affective domains, behavioral objectives, cognitive development, competency-based curriculum, right brain/left brain theories, integrated curriculum, psychomotor skills, creative problem solving, cognitive mapping, performance objectives—all are terms that are familiar to the professional educator. They are the jargon of his or her discipline, and the terminology is understood within the professional school environment in which an individual may be hoping to implement a folk-art-in-education program.

Likewise, the following terms or phrases are the working vocabulary of the professional folklorist: *oral history, fieldwork techniques, traditional symbolic and expressive culture, tradition bearers, cultural geography, informal learning systems,* and *ethnography.* A folklorist attempting to plan a program with educators who are unfamiliar with the meaning of these terms as they relate to folklore will encounter major roadblocks.

If the planning of any folk-arts-in-education project is to succeed, the project developers must have an awareness and understanding of terms basic to folklore and education so that they can understand each other. Thus, for the benefit of those who might not have been introduced to commonly used terms that would undoubtedly be part of the planning of a folk-arts-in-education project or program, two lists have been reprinted here. The first covers basic educational terms; the second is a list of folklife terms.

a. "Glossary of Educational Terms." Reprinted with permission from *WORKING IDEAS: A Guide for Developing Successful Opera Education Programs* developed by OPERA America and Learning About Learning. Copyrighted by Learning About Learning, 1983. All rights reserved. Contact OPERA America, Education Program, 633 E Street, NW, Washington, D.C. 20004 for any use of information printed on these pages, or if you wish to purchase the complete publication.

b. "Glossary of Folklife Terms." Excerpted from Marsha MacDowell, "FOLKPATTERNS: A 4-H Leader's Guide (4-H 1222)," 1982. This material was developed and published by the 4-H Youth Programs, Cooperative Extension Service, Michigan State University. Initial funding for this joint project with the Michigan State University Museum was provided by a grant from the National Endowment for the Humanities.

Glossary of Educational Terms

Accountability	The ability to report, explain, or justify your educational program.
Accreditation	Certification that a school has met all formal official requirements of academic excellence, curriculum, facilities, etc.
Achievement testing	Tests that measure progress in general knowledge of math, language arts, reading, and other academic subjects.
Affective goals	Educational goals to improve student's sense of self, emotional well-being, and positive interaction with others.
Alternative schools	Schools or classrooms inside a school system that students with special needs or abilities can attend in lieu of a regular classroom. Curriculum is often specialized and or innovative.
Assessment	See *Evaluation.*
Behavioral objectives	Educational objectives stated as specific behaviors that can be measured for change.
Career education	Special studies of types and qualifications for various adult careers. Also vocational education.
Child-centered designs	Curriculum that focuses on the needs and abilities of individual learners rather than on a fixed method for teaching all students.
Cognition	Knowledge or mental activities such as thinking, perceiving, remembering, comprehending, inventing, and problem solving. Cognitive goals seek to improve a student's abilities to analyze, synthesize, evaluate, and otherwise process information.
Curriculum	The course of study of a particular school. Curriculum may also refer to the actual materials within the course of study. Curriculum theory concerns the content and its form to be taught to students.
Discipline	A branch of instruction or learning, such as science.
Domain	A field of action, thought, or influence. Similar to discipline.
Early-childhood	In public schools, pre-kindergarten (four-year-old) and kindergarten (five-year-old) children. Also refers to a special teacher certification.

ERIC	A computerized system for researching specific topics in the library. For example, one can ask the computer for a listing of all research on early childhood music education for the last ten years. Most public school systems have an ERIC system.
Evaluation	The method of determining whether or not educational objectives have been met.
Extracurricular	School-related activities that take place outside the regular course of instruction.
Goal	The aim or endpoint of education. Goals are usually broader or more general than objectives. Goals are divided several ways: cognitive, social, and affective goals; knowledge, skills, area attitude change, rote thinking skills, and higher level thinking skills, etc.
Instructional modes	Ways of teaching.
Learning styles	Ways in which students differ in receiving and understanding information.
Objectives	Educational aims that can be evaluated.
I.Q. Tests	Standardized tests that purport to measure general intellectual abilities.
Taxonomy	A classification of educational principles.

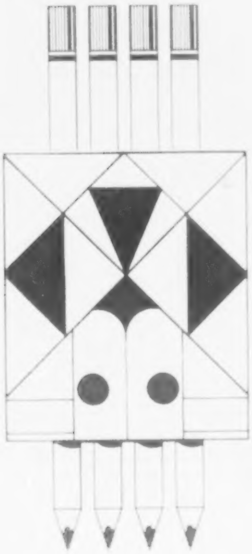
Levels within educational system

Primary	The first 3 or 4 years of school; the first half of elementary school
Intermediate	The latter half of elementary school
Elementary	The first 6 to 8 years of school
Middle school	Grades 6, 7, and 8; and usually ages 12-14
Junior high school	Grades 7, 8 and 9; and usually ages 13-15
High school	Grades 9-12 or 10-12; and usually ages 15-18 or 16-18
Postsecondary	Education after high school
College or university	A 4-year postsecondary school for arts/science offering a bachelor's degree and sometimes higher degrees
Junior College	A 2-year postsecondary school
Vocational	A postsecondary school devoted to teaching specific job skills

Glossary of Folklife Terms

Archive	Any depository for collected folklore that is arranged by types, informants, regions, and collectors.
Context	The physical and social surroundings in which an item of foklore is presented or collected.
Craftsperson	A person who practices a skilled trade or profession and who generally learned through an apprentice system or through observing an example.
Documentation	The recording of oral or visual skills, places, people, or things.
Ethnic group	A group which defines itself or is defined by others as sharing basic cultural and social traits.
Fieldwork	The process of collecting information for the purpose of preserving knowledge.
Folklife	The total traditional aspects of a culture including material and customary traditions.
Folklore	Though usually the same as folklife, it sometimes refers only to spoken and written lore.
Folklorist	One who collects folklore.
Function	The role that an item of folklore performs in society or in the life of an individual.
Genres	Categories of folklore that can be distinguished from each other by standards of form, content, style, and function.
Informant	A person who provides information on the topic being researched or documented.
Interview	A structured conversation that seeks facts or information.
Material culture	The tangible creations or customs of people including foodways, arts, costumes, etc.
Oral traditions	Customs or beliefs that have not been written down but that have been passed from one person to another by word of mouth.
Tradition Bearer	A person who knows traditional information or skills.
Traditions	The passing of knowledge, customs, beliefs, or practices from one generation to the next.
Transcription	Writing or notating taped folklore information.

ADDENDA



Addendum #1

Folk Artists in Schools (FAIS) and Folk Arts in Education (FAIE) Programs

Two of the most widely known folk-arts-in-education programs are the Folk Artists-in-Schools (FAIS) and Folk-Artists-in-Education (FAIE) programs initiated through grants made available from the National Endowment for the Arts. Now conducted on both state and local levels, these programs have often set the stage for an expanded integration of folk arts and artists in an educational structure. In *Roots and Wings*, Linda Constant Buki provided this capsule description of the programs:

> The Folk Arts in Education (FAIE) component of the Artists in Education (AIE) Program stresses the recognition of exceptionally talented traditional artists, who by the very nature of their heritage, are not professionals. Unlike other AIE artists, authentic folk artists are qualified for this program precisely because of their *informal* training. The presence of such folk artists offers schools everywhere a unique opportunity to focus upon creativity developed through the collective experience of a community. Tested through generations of review and participation, folk arts embody selectivity, excellence, and skill'. . . Since 1976, the National Endowment for the Arts has made matching grants available to state arts agencies through AIE (formerly Artists-in-Schools) and Folk Arts programs to place traditional artists in schools.

In the early 1980s, Buki spearheaded an effort to draw together a resource book that would assist those coordinators of FAIS/FAIE projects. The materials in this section include the following excerpts from that manuscript:

ARTICLES:

a. Roger Abrahams, "Roots and Wings": An Overview of the FAIE Program.

b. Linda Constant Buki, "Designing a Residency That Will Work."

c. Joe Wilson, "Festival Sample Presentation."

NOTE: The title "Roots and Wings" was adopted by Linda C. Buki from comments made by Chase Lasbury, who Buki described as a sensitive and creative woman who created from her own experience. In October 1980, Lasbury wrote Buki: "I was born in Maine seventy-five years ago on family property where for six generations we have put down roots every summer. It was there that I felt that roots and wings were the most important things we could try to give our children. Roots would be the place and the people to which they would want to return, to get love and security and pass on to their children. The wings could mean the courage to leave security and try new things, new places, new thoughts."

Reprinted with permission from Linda Constant Buki, coordinator, *Roots and Wings* publication project.

"Roots and Wings"

An Overview of the FAIE Program

Roger D. Abrahams,
Professor of Folklore,
University of Pennsylvania

The folk-artists-in-education (FAIE) premise is that there are traditional folk artists everywhere and that schools and communities will be enriched by recognizing them as resources. Because many folk artists are not known or thought of as artists, though, they often need to be "discovered" and brought into active contact with the educational system. Moreover, they generally aren't accustomed to talking about what they do. A successful FAIE program, we've found, usually calls for the help of folklorists to find these artists, put them in touch with the schools, and devise ways of presenting them so that they may be understood by school audiences. FAIE represents, then, a coming together of traditional artists, folklorists, fieldworkers, presenters, teachers, and students.

A basic and powerful idea lies behind the National Endowment for the Arts' (NEA) Artists in Education program: to bring those engaged in creative activity together with those learning about the range of life's possibilities. In the process, the artist is humanized and called to account, and the student comes to know more intimately the power and joy of artistic creativity. The FAIE program goes one step further: it insists that there are resources in each region and locale, individuals and groups who are the carriers of important traditional techniques of artistic performance and craftsmanship. When traditional artists are brought into the schools, students are made aware of the rich possibilities of their immediate environment and are taught to look at hometown cultural situations more closely and with greater sympathy.

But for FAIE to operate successfully, the common notion of what is valuable, professional, even respectable in artistic production has to be enlarged. Traditional artists often represent old ways in a world that largely expects and values the new, the novel, the innovative. Moreover, in so many ways Americans have been taught that the most important arts are those produced by professionals, that is, by those who work at their art full time. Since most folk artists are not accorded this luxury, they are too often overlooked, even in their home communities.

FAIE asks boldly what can be done about this situation and responds: Show students (and teachers) the exciting and subtle artists who live right around them. This idea is so attractive that it is commonly met with enthusiasm from administrators, both in schools and in arts commissions and agencies. But the complexities of finding, assessing, and presenting these artists effectively stop many projects. Such problems are somewhat alleviated in those states and locales that have established the position of folklore or folk arts coordinator, since these specialists are able to assist local FAIE projects.

Even where the best interest and goodwill preside, problems of understanding the aims of FAIE will remain. An example: A couple of years ago, the NEA Folk Arts Program became aware that a fine traditional Central European string instrument maker and performer in a Midwestern state was receiving little local recognition and had virtually given up making any instruments. We also heard that there were a number of young men in his town who appreciated his art and wanted to learn from him but lacked the funds to buy instruments. The Folk Arts Program offered the young men a small grant, a group apprenticeship that allowed them to learn both instrument making and playing. Thus music making and a rare instrument-making craft will be kept alive for at least one more generation in this town. A natural outgrowth of such success would be to develop an FAIE program that focused on this man and his apprentices. Yet when the existence of this unique local resource was made known to those putting together AIE programs, they showed little interest, because the instrument maker was known to them as a truck driver, not as an artist. Their concept of "artist" was unfortunately not large enough to include him.

Other difficulties arise from a lack of understanding of what constitutes traditional arts, who "authentic" traditional artists are, and how one finds them. Although such artists are members of a community or established residents of a region, they frequently go unrecognized. Moreover, although made aware of FAIE objectives, many local administrators have a hard time distinguishing between tradition bearers and hobbyists or revivalist imitators. Because the latter are easier to locate and "more presentable," there is a tendency to hire imitators to represent the traditional arts. Our experience is that the art of imitation is of lesser quality and lacks the vital background of community tradition.

Given such problems, the Folk Arts Program has carefully defined basic terms—"folk," "folk art," and "tradition." Implicit in our definitions is that the folk arts are a part of our people's heritage; indeed, we see them as central to the way a group expresses itself as a group. Thus we emphasize the test of time, authenticity of style as well as ways of presenting and judging the art, and the life of that art form within a group rather than in the mind or hand of a creative individual. This doesn't mean that folk artists or tradition bearers are not unique individuals, but rather that they portray their art as a legacy flowing through them rather than as a personal statement about life or art. As traditional singer Almeda Riddle says, "You have to get behind the song and let it sing itself; if you get in front of it, then it's you that they'll listen to and not the song."

"Why is this important?" we are asked constantly. Taking as our model the ecologists' argument, we answer: "To keep our many voices and many ways alive for future generations." A reason that seems even more immediate and practical is that, as folklorists, we've come to know and appreciate these traditions and recognize that they are local, regional, and national treasures. At a time when we most need to dignify the life of the small community, the neighborhood, the locale, too many of us overlook, or even despise, the best of what is right here at home. It's too easy to see culture as an import, something that others who are distant from our lives possess and occasionally share through tours or traveling exhibits.

A recurrent challenge for the National Endowment for the Arts has been how to affect the cultural life of the nation without getting into the business of public education. Putting artists into the classroom, an idea of the early 1970s, seemed like a "natural," and from it the Artists-in-Schools Program was born (becoming Artists in Education in 1980). The only proviso of the program was that the artist never be regarded as a substitute teacher or just another assembly program. This worry persists, and those developing such projects still need strong reminders.

An early concern in the development of FAIE was that the program might simply turn into another cultural missionary effort. We didn't want our message to be that artistic creativity was the only way individuals could achieve self-awareness and fulfillment. Nor did we mean to suggest that artists would find a better and more rewarding life if they followed their professions on a full-time basis. Such attitudes would have made FAIE a disruptive rather than an enriching force in the community.

At first AIE projects gave sponsorship and legitimacy only to the virtuoso performer or the radically innovative individual, unwittingly ignoring the traditional arts. Happily, a proposal to include traditional artists and craftspeople seemed like such an obvious extension of AIE aims that the guidelines were subsequently changed.

It was apparent at the time that drawing on local resources would be likely to involve substantially new problems. First, the niceties of local social-politics would be put to the test, since the tradition bearers of a community often live on "the other side of the tracks." In fact, the very characteristics that make them of interest to students of culture—their "old fashioned," "country," or "ethnic" ways—often evoke negative reactions among community leaders with a narrow view of culture, who regard anyone put into a classroom as a potential role model. Moreover, because traditional artists are not always accustomed to addressing people outside their home environment, they often need assistance in presenting themselves and their art in an understandable way. Over the years, the Folk Arts Program has developed ways of introducing performers and craftspeople into classroom situations, of presenting them in programs that reach the uninitiated general public. The guidelines we formulated as our experience grew are outlined here in *Roots and Wings*.

Most of the FAIE projects that the Folk Arts Program has helped foster are based in states or regions rather than in smaller locales. One reason for this is that the program has encouraged the hiring of state folklore coordinators and has provided preliminary funding for most of them. FAIE projects are an obvious choice to develop right away, because of their demonstrable success and relatively low cost. They also enable the folklorists to get to know more people around the state quickly and under propitious circumstances. Typically, folklore coordinators already have a list of traditional artists from the state, derived from their own or colleagues' previous fieldwork for folk festivals. These seasoned performers and craftspeople can give presentations that are both powerful and authentic, and they have newspaper reviews to back them up. To be sure, putting such "stars" of the folk festival circuit on the road and into the schools follows the model of residencies for arts and artists in other AIE programs. But from the Folk Arts Program's perspective they aren't the ideal kind of folk artists in the schools. Importing regional craftspeople and performers who are already accustomed to making public presentations is a fine way to get a FAIE program started, but in the long run FAIE should serve the same basic aim as other Folk Arts Program projects: to enrich the life of the community by drawing on its own resources. We have to assume, again, that the folk artists are there to be discovered. Otherwise, there is danger that FAIE will project a simplistic, romanticized image of folklore—that is, that the only legitimate and authentic traditions are the ones carried on in the mountains or some other sterotypical "folky" place.

Consequently, any FAIE program should begin by surveying the ways in which the people of the area work and play. Here is where professionals such as the state folklore coordinators can offer excellent guidance. What are the characteristic local occupations, for example, and how have related traditions been developed and passed on? What events have brought people together again and again? How are these events organized, and what happens during them? Discovering such lore and its practitioners makes waves—once the thrill of individual discovery is shared through public presentation, the community always reacts, "You know, I never thought of that as art, but you're right!" The payoff can be tremendous, not only in keeping traditions alive and putting students in touch with the past, but also in fostering a sense of local pride.

In developing FAIE programs we have to think beyond just providing in-school entertainment (as well as instruction by another name). To be truly successful, we have to take into consideration questions about the very quality of our lives. That's a large challenge—but one that's certainly worthwhile.

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Designing a Residency That Will Work

Linda Constant Buki,
National Coordinator,
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When planning a folk-artists-in-education (FAIE) project, it's important to design it so that it's practical to implement and, at the same time, is sensitive to the artists, the hosting schools, and the community. This section presents a plan of organization and describes elements that have proven successful in short-term or full-year residencies. It is based on experience.

In this range of strategies, each state may naturally find certain suggestions more appropriate than others. Many states have already established statewide priorities through their own folk arts programs; see Resources section for a list of current programs.

The most successful school residencies have three elements in common:

1. They recognize and honor local traditions.
2. They present local tradition bearers rather than outside artists.
3. They have been carefully planned by a qualified folklorist or expert in the traditional arts who has selected and presented folk artists of high quality.

To get started, you need to understand local traditions. Your state arts council, possibly with help from a consulting folklorist, could divide the state into cultural regions. Each region could become a target area for fieldwork and FAIE development. After determining where the artists are, the state could then begin to encourage school applications from these regions.

Every community or region invariably proves to be rich in cultural heritage and tradition. The FAIE residency can illuminate this heritage, honor the tradition bearers, and present folk arts as an expression of the community. Organizing this kind of satisfying program might involve some or all of the following steps.

Establish a State FAIE Advisory Committee

In some states it may be useful to establish a state advisory committee. Ideally, this committee should include trained individuals familiar with public programs in folklore, and also elementary and secondary school educators whose professional or personal experience with traditional artists would make them strong advocates. More specifically, consider the following as possible members: the state folklorist; cultural anthropologists, academic folklorists, and ethnomusicologists; directors of ethnic and Native American studies centers; directors or trustees of living history centers; leaders of ethnic cultural organizations; outstanding folk artists; directors of ethnic cultural organizations; directors of regional organizations involved in public programs in folklore; and the executive director and arts-in-education coordinator of the state arts agency. It's important to include at least a couple of traditional arts professionals to help you locate other folklorists and to make sure that your FAIE program grows from a solid, comprehensive view of the state's traditions.

The committee's first responsibilities would be to select appropriate FAIE folklorists (a sample job description is given later in this section) and to define FAIE goals. Here are some of the questions you should expect the committee to consider:

Will FAIE residencies be part of a state or a regional approach to developing programs in folk arts and folklife? Is there a need to develop one region more than others? Should there be a concerted, overall state effort to build awareness and understanding of the value of local heritages?

Do the indigenous groups represented in a FAIE residency really want the program? How will the community being represented be included in designing and carrying out the residency at the local level?

Should residencies begin on a small scale so that we can see what effect a longer FAIE residency would have on the culture being represented? Is it best to develop FAIE over one, two, or three years?

Will residencies involve many artists or just one? Will they combine all the traditional arts of the culture being represented, or concentrate on just one art form? Will folk occupations also be presented? If so, how?

How will the folk artists be compensated? Will they be given sufficient funds to buy materials for crafts or to compensate for the time they need to gather seasonally available materials? Will the rate of compensation be a state rate, or will it vary from region to region, situation to situation?

How will the project relate to the state plan for developing traditional arts projects? How will this particular project relate to the overall goals of the school?

Select the FAIE Folklorist

Folklorists are experts in traditional folk arts, and many have the skills needed to implement, evaluate, and expand a residency. The FAIE folklorist should be skilled in identifying artists through fieldwork and presenting them in public forums.

You may look for a folklorist to be the project director in several ways, depending on the region and the availability of such individuals in your state. Most important, you should advertise the position. Under no circumstances should the job be given as a reward to a committee friend or other insider. Your program requires a professional, who must be familiar with the culture or groups to be presented in the schools, and sensitive to both the artists and the school. Moreover, open "search committee" hiring almost invariably results in better employees.

Some pitfalls to avoid: Don't assume that anyone interested in folk arts is a folklorist. Folklore is an academic discipline, and you probably want a person with an advanced degree in either folklore or a related field. One closely related academic discipline is cultural anthropology. In the area of music, ethnomusicology is closely related, and an advanced degree in this discipline could be substituted. Experience can be substituted successfully too, but be careful. You need someone with working experience. It isn't enough to know a few tunes on the banjo or have other hobby experience in imitating folk artists.

Moreover, there are many kinds of academic folklorists, and some will not be qualified for your work. You want a folklorist who has studied broadly rather than narrowly, one interested in local lore rather than faraway forms, one who spends time in the field as well as the library. The term usually given to such folklorists is "applied." The connotation is that they are interested not only in theories and teaching, but also in the application of what they've learned about their discipline.

If you have difficulty locating such a person, you may wish to call on one of the national organizations that work with folklorists in all parts of the country, such as the American Folklife Center at the Library of Congress or the National Council for the Traditional Arts (both located in Washington, D.C.). The National Endowment for the Arts and state arts councils will also be helpful. They will at least be able to tell you where job advertisements should be placed.

Depending on the residency, the FAIE folklorist may be either a part-time or full-time project director.

Identify Target Communities or Regions

Depending on the state plan for developing regions and sites for FAIE programs, the state advisory committee will review applications by looking for schools that recognize that children's cultural heritage, whatever its roots, is a positive element in individual identity and growth; that quality of life, time-tested values, and aesthetic expressions are worth exploring within the educational setting; and that there is value in presenting local folk artists to the students.

In addition, the following would indicate a school's serious commitment to FAIE: willingness to establish a working FAIE project committee; willingness to support field trips to the artist's home or workplace; and willingness to make schedules flexible. A school should be willing to contribute in-kind services, such as released time for the in-school coordinator; office space, secretarial assistance, and telephone for the project folklorist; studio, classroom, and performance space for the artist; necessary materials; lunches for the artists; and insurance, if needed. Finally, the teachers should be willing to be active participants with the students.

Do Fieldwork in the Target Community

"Fieldwork" is the term we're using to describe research—a survey of the community's traditions and identification of authentic folk artists for the residency—conducted by the FAIE folklorist.

Once the folklorist and school site have been selected by the state FAIE advisory committee, you may need two to three months for fieldwork and program plans. The FAIE folklorist should learn what other folklorists in the region are doing. At times, those other folklorists may prove useful as additional resources or as presenters and archivists.

You can find folklorists most readily during the summer months. Scheduling the FAIE fieldwork during this time has advantages, particularly if the consulting folklorist teaches at a university. Summer schedules may be more flexible, and universities may be willing to allow faculty leave for professional research. Summer fieldwork is also advantageous to the hosting school, since principals may be freely available for consultation in that less hectic period.

During the fieldwork phase, the folklorist will be compiling material that will be used for teacher orientation, student workshops, community presentations, curriculum development, festival planning, and archiving, and other information that will be useful in documenting the project.

The folklorist will identify folk artists suitable for classroom sessions or performances. Information will be compiled on the availability of artists for visits to schools (folk artists usually have full-time occupations); the distances artists will have to travel (older artists may not themselves be able or willing to drive); and the cost of the artists' fees and travel expenses.

Supplies needed for crafts will also have to be identified and purchased in adequate quantities. Many materials are unavailable through usual school or art supply houses, and the folklorist, working with each artist and the project committee, will have to locate sources. Certain materials are available only seasonally or may be difficult to gather. The folklorist will be alert to these situations and will recommend adequate time and compensation to the artist for gathering supplies.

Some Native American groups, for instance, who depend on nature's generosity for the grasses, reeds, and furs used in their art works, could deplete their entire yearly supply with a one-week workshop for 20 children. A folklorist will be sensitive to such particulars and will find solutions that are in the best interests of both the artist and the school.

Some artists will be available for only one day or one week, while others may be available for longer periods. Some artists can present their art only at their place of work or at home, making field trips necessary. Other artists will work well with three, four, or more of their friends or family members, and here the folklorist can design a format that best serves both the artist and the art form. Certain artists will be able to develop their own presentation, while others may need direction, orientation, and support in identifying the most authoritative information for classroom presentations. Some will work most comfortably with members of their family; for example, children may be bilingual and adept as translators of both language and culture in assisting a mother, father, or grandparent. The folklorist will need the full trust of the artists and should understand the degree of each artist's ability to relate to a school environment, whether alone or with assistance, in a classroom or at an assembly (an assembly is usually the least effective format for folk artists).

After the initial fieldwork, the folklorist will establish the FAIE project advisory committee and will recommend artists suitable as participants in the residency.

Establish an FAIE Project Advisory Committee

A local project advisory committee can be invaluable, whether you're planning for either a short- or a long-term residency. It can help the hosting school review artists and design the FAIE program, and of course will be of assistance throughout all following phases of the program.

The committee might include some of the following individuals: the project folklorist; a member of the board of education; the principal of the hosting school (a principal who is sensitive to the program can be a particularly valuable asset); the in-school coordinator(s); interested faculty; parents; folk artists and other members of the group being represented (ideally more than one person); a local folklorist or cultural anthropologist; representatives of governmental, civic, and religious organizations; representatives of parks and recreation departments; the state AIE coordinator or executive director; representatives of local newspapers and radio or TV stations.

The folklorist should establish the committee early in the residency project. Initially, there may be few members, but as the project folklorist identifies community artists and other resources the committee can be expanded. The most important purpose this committee serves is facilitating dialogue between the school and the folk community. The committee can be of invaluable service to the folklorist in locating folk artists; providing transportation for artists; preparing classrooms or auditoriums for workshops, performances, and festivals; and supporting public relations, publicity, and fund-raising efforts.

The continuation of FAIE in future years may rest with this committee. As the committee members work together, they may develop a new pride in their own heritage and a wish to continue. If the project proves successful, the committee will have the community's approval and support for continuing the FAIE program; it will also have useful precedents and experience, qualified artists and a knowledge of local resources, and eager partners among the school's administrators.

Plan the Program

Some conceptualizing begins during the fieldwork phase and in committee meetings. Planning for implementation will begin with selection of the folk artists.

Selecting the folk artists. By this time, the folklorist has identified a number of qualified candidates and can present to the committee descriptions of groups or individuals who seem able to share their art and knowledge in the residency. The folklorist may find it necessary to prepare brief statements about each artist and each art form, explaining how the artists' work is related to the cultural group being represented. Tapes of music or interviews with artists and slides of various traditional art forms could be important supplements.

The folklorist may also suggest which areas of the curriculum are especially compatible with certain art forms. Once discussion begins, the folklorist and the committee may realize that areas previously overlooked may indeed have possibilities. Sensitive to parents and educators alike, the folklorist should be ready to consider all areas, while keeping in mind the strengths and weaknesses of each artist and the goals of FAIE. Through discussions and supporting materials (photos and recordings, for instance), the committee should have adequate background information to make a thoughtful selection of artists. Sample notes from such a directory are given later in this section.

Providing teacher orientation. The principal may schedule an in-service orientation for the entire faculty. The folklorist and the in-school coordinator (and the committee, if necessary) can present the FAIE concept, an overview of the current status (even presenting one or two artists for a short demonstration), and the procedure for participating in the program. The folklorist and the in-school coordinator may wish to compile a directory of available artists for the faculty to review and select artists they would like to host. An enclosed return sheet provides an easy way to identify the teachers who are interested in participating.

From this first effort and throughout the program, similar in-service workshops for faculty can be arranged, perhaps on a monthly basis. The folklorist may include discussions with the artists. Additional resources such as books, films, and recordings for teachers to use in their classes can be presented, as well as information about folklore courses available at universities. Some teachers will be interested in developing their own ideas for classroom follow-up, and they should be encouraged.

Providing orientation for the artists. Often participating artists are known to the school staff but are not valued tradition bearers. It is extremely important for the school to understand and recognize the contribution of such individuals in this new context. Preworkshop visits by the artists can make them aware of their honored position in FAIE.

It may be helpful to schedule one or more days for small groups of artists to visit the school before their residency so that they can be introduced to each other, even if they already know each other. The artists can use the day to ask questions and generally gain an insight into the part they will play in the total residency. Touring the school facilities and meeting the teachers they will be working with can enhance their contribution to the project.

Scheduling the residency. Just as folk arts are intertwined with many aspects of a community's activities, so too can folk arts be included in almost every area of the curriculum. Here the in-school coordinator can be the most effective liaison between the folklorist and the school.

Having worked closely with the other committee members, the in-school coordinator can now facilitate effective programming and scheduling of teachers and artists. This person will know which groups of students are accessible for FAIE, which groups have short or double class periods, which groups meet after school, which groups have special needs and interests. The coordinator will be aware of the depth of faculty interest in this kind of project, which teachers are involved in local history, cultural geography, music, arts, and the like. Knowing the strengths of the project committee members means that their talents can also be called on for FAIE.

Working closely with the folklorist, the in-school coordinator will establish the overall schedule of the residency at least two weeks before the first artist's workshop. Since some changes inevitably occur throughout the residency, all schedules should be kept reasonably flexible. Artists, for example, may become ill. Others may not appear because of new situations at their own place of work or unforeseen family complications. Or they may simply change their minds. Sometimes artists who are hesitant at first become enthusiastic and wish to participate in even more activities. The main point to keep in mind is that the purpose of planning is to present a quality program. An example of scheduling possibilities is given later in this section.

Throughout fieldwork, planning, scheduling, and so on, the in-school coordinator has an opportunity to acquire new skills, which will clearly be helpful for any subsequent folklore projects.

Implement the Program

There are five basic workshop structures within the FAIE residency.

Classroom workshops and small groups. The most productive setting for folk artists is one that is as close to the natural environment as possible. The classroom with a small student group offers the best opportunity to achieve the intimacy of the family circle, community gathering place, or meeting of friends. This setting allows students to see the artists as people rather than as exotic or "quaint" performers. Students will also be less inhibited about asking questions, trying out musical instruments, or sharing their own stories from home.

Folk artists who work with groups of students more than a month or two may be interested in taking on a few of them as apprentices. Students from the culture may want to learn special techniques and styles that can be learned only from the master. The folk artist may wish to invite these students home or to a local gathering place for continued study, or they might meet after school with newly formed clubs. An apprenticeship can create a situation in which artist and students can work together without interruption, with more time to study in depth.

School assemblies and large-group presentations. Assemblies and large-group presentations should be organized only after a careful analysis of the stage area and an understanding of the disadvantages of seeing and listening to the performing group out of its natural context. Moving a performance down from the school stage to the audience level may work better. Or consider moving a performance outside. To determine the best possible location—after consultation with the principal—ask the artists for their preferences; review with them all the possible locations on campus; tell them about the audience, how many people will come, their ages, culture, interests, and the like. Finally, allow the artists to determine the length of the performance.

Included later in this section is an example of how to present a group in a festival. For school performances, whether in an assembly or a classroom, the same rules apply.

School community evening concerts. Evening concerts open to parents and community can usually be scheduled during the residency. These performances are especially valuable in helping the parents enjoy and better understand their heritage and in enhancing the FAIE concept. Schools usually are very supportive of evening concerts open to the public.

Field trips. A residency can have more impact when field trips are organized. Some artists will not want to work in a school setting. This is understandable, because folk tradition has seldom been embraced by many institutions in our society, including schools. These reluctant artists, however, may be important tradition bearers, and every effort should be made to understand their art. One way is to organize small groups of students to visit the artists at their places of work, workshops, or homes. Preparing the students can be a team effort between teachers and folklorist.

Field trips must be carefully planned so that they don't abuse the hospitality of the artists whose homes or places of work are visited. School regulations—safety rules, for example—need to be understood and respected.

Sample Job Announcement for a Folklorist

Note: You should design the job description to reflect the particular needs of your own program.

Position: Folklorist, ethnomusicologist, or anthropologist with arts-in-education agency, serving schools in the ______ metropolitan area or ______ region of the state.

Dates: Beginning on or about ______.

Salary: $______ per annum from ______ through ______ and/or $______ per annum part time, approximately ______ months. Benefits include medical and hospital coverage.

Brief description of duties: Responsibilities include conducting fieldwork in and/or workshops in the Folk Artists in Education program; writing materials for students' and teachers' use before and after performances and workshops; conducting teacher in-service workshops in folk arts; and presenting folk artists in workshops, assemblies, and/or festivals in schools as well as the hosting community. Responsibilities also include documenting the project through videotape, sound recordings, photographs, and/or publications; and consulting with the agency on program development of various folk and/or ethnic projects.

Qualifications: At least one year's professional experience in the area of folklore; broad knowledge of folklife and traditions in the United States with particular knowledge of at least one culture area; experience in teaching folklore and folklife to young people in an organized program; ability to work under pressure; ability to write descriptive materials and reports with ease. Self-motivation and experience in the particular culture to be worked with are desirable.

Education requirements: Minimum, Master's degree in folklore. Equivalent education, training, or experience may also be considered.

To apply: Send resume immediately to:

Sample Contract for the Folklorist

Dear ______________,

It is a pleasure to offer you a position as folklorist within the ____________________ Folk Artists in Education program beginning ____________________ and ending ____________________.

The hosting organization asks you to fulfill this contract by locating folk artists within the ____________________ regions of this state, with particular focus on the ____________________ area. Artists will be identified and selected for their authenticity and quality as tradition bearers. Since the artists will be working in a classroom situation, it is important to choose those who can work well with young students. The artists will also participate in a folklife festival at the ____________________ school at the conclusion of the project.

In addition to identifying and recommending the artists, your responsibilities will include:

1. Undertaking the research and fieldwork necessary to implement the FAIE program to begin on ____________________.
2. Directing all aspects of the school residency.
3. Preparing all the artists for their residencies through orientation sessions; for all the teachers involved, conducting the necessary workshops, including, when possible, the artists who will be in the project.
4. Putting on a folklife festival within the AIE concept, using residency artists where possible, drawing on community resources, organizing publicity, and providing on-site management.
5. Determining and arranging schedules that are mutually acceptable for the artists and the school.
6. Maintaining a budget of $________ for ________ months' fieldwork, the residency program, the folklife festival, and the hiring of presenters. It should be kept in mind that artists are generally paid between $________ and $________ per day, presenters $________ to include travel and honorarium.
7. Submitting vouchers for paying the artists. It should be kept in mind that it takes four weeks from the time the ____________________ office receives these vouchers for checks to be processed.
8. Working with the state and project advisory committees as necessary to outline the progress of your research, report any difficulties, and so forth. You should schedule a meeting with designated school representatives on or about ____________________ to present a prospectus for the program at ____________________ School. By that time the artists should have been identified and their availability determined.

9. Writing a thorough and detailed final narrative report accompanied by media documentation, such as slides, tapes, and two 8″ × 10″ black-and-white photos of each artist at work in the project. A budget of $________ for documentation will be provided. One copy of the final report, including documentation, will be sent to ________________________. A consultation fee of $________ will be provided to you. If this contract meets with your understanding and approval, please sign both copies and return to ________________________. One copy, countersigned by our office, will be returned to you for your files.

Sincerely,

cc: Principal, hosting school

Folklorist	Social Security No.	Date
State Arts Agency Executive Director	Date	

Sample Contract for the Artist

Dear ______________________,

It is a pleasure to offer you a position as a resource artist within the folk-artists-in-education program.

We ask you to fulfill this contract by conducting demonstrations and/or teaching your particular craft(s) and sharing your reminiscences with students as follows: (Here the folklorist describes the particular work to be done by the folk artist and states whether the artist will be assisted by a presenter.)

The folklorist is your link to the school. If you need to discuss any aspect of your program, please call the folklorist, ______________________________, or the in-school coordinator, ______________________________.

If this offer meets with your understanding of the program, please sign both copies of this contract and also the enclosed voucher, and return them to the AIE coordinator: ______________________. One copy of the contract will be returned to you after it has been signed by our office.

If you prefer that payment be made to a nonprofit organization in your name, please identify it below and indicate what purpose is to be served.

I look forward to your valuable contribution to this folk-artists-in-education program.

Honorarium: $__________ Made payable to: (artist or nonprofit organization)

Supplies: $__________ Purpose: (e.g., to repair string instruments)

Dates:

Sincerely,

cc: Principal, hosting school
Folklorist
In-school coordinator

Artist	Date	Social Security No.
Executive Director State Arts Agency	Date	

Sample Contract for the Hosting School

Dear (principal),

It is a pleasure to inform you that the ______________________ School has been selected to host a folk-artists-in-education (FAIE) program. This program will begin on ______________________ and terminate by ______________________.

The folklorist selected for the project by the state advisory committee will begin research, fieldwork, and planning beginning on ______________________.

The actual hands-on workshops, assemblies, field trips, and festival for teachers and students will be scheduled during the school year, during the period ______________________.

The folklorist will select traditional artists representative of the visual and performing arts, occupations, and other traditions indigenous to the region.

The FAIE program is designed to bring practitioners of traditional arts and occupations into the classroom as part of an integrated approach to education. Individual artists will be scheduled for at least four workshops per group of students. In some instances the student group will be meeting with the artist longer in order to carry a project to a natural conclusion; decoy carving, for instance, might take longer than the four sessions. These extended "visits" by the traditional artist will allow students to absorb something of the person and the culture that produced the art or occupation. In this way the students will learn more than just the appreciation of the art object; they will begin to understand that folk arts and occupations exist because they are an essential part of people's lives.

As part of this program it is necessary that the following conditions and materials be provided by the ______________________ School:

1. Matching funds in the amount of $ __________.
2. Secretarial assistance for the folklorist for typing all announcements, press releases, and schedules; all other secretarial assistance necessary during the project.
3. Released time for the in-school coordinator to assist in coordinating all activities. Establishment of a folk arts advisory committee to include this coordinator, the principal, other key administrators or faculty, and the folklorist.
4. Scheduled classroom time and space; use of the auditorium and stage if needed. Time for teacher orientations will be scheduled as necessary.
5. Availability of school buses for field trips.

6. Publicity assistance as needed.
7. Telephone use as needed.
8. Lunches for artists during their working day.
9. A final financial statement listing costs for all above in-kind services; a final narrative report and evaluation by you as the administrative coordinator, with evaluations by those teachers involved in the project. This report is due on ________________. If this contract meets with your approval and understanding, please sign both copies and return to ________________.

I look forward to your valuable contribution to FAIE.

Sincerely,

cc: Project Folklorist

Principal, hosting school   Date

Executive Director, State Arts Agency   Date

Sample Artist's Release Form

Documentation Release Form

As part of the folk-artists-in-education program sponsored in the ______________________________ Public Schools by the ____________________ State Council on the Arts, in conjunction with the National Endowment for the Arts, I understand that there will be some documentation of my work in the ____________________ Schools. I also understand that I have a right to determine the forms of documentation used, and that my desires, as expressed on this form, will be honored by those who are doing the documentary work.

I understand that *audio-tape recordings* will be made in classes and that copies of these tapes will be deposited in state and national archives. (Please check your choice:)

☐ I do not object to being taped.

☐ I prefer not to be taped.

☐ I am willing to be taped so long as I maintain all rights to my material, including songs, lyrics, music, arrangements, and tales, and that no one will publish my material or otherwise use it in public without my express written permission.

☐ I am willing to be taped so long as the following conditions are met (please write in any limitations you wish):

I understand that black-and-white and color *photographs* will be taken of classes and of people and their work. Copies of these photographs will be deposited in state and national archives; copies of some of the photographs may also be used for educational and public relations uses. (Please check:)

☐ I do not object to being photographed.

☐ I would prefer not to be photographed.

☐ I am willing to be photographed so long as the following conditions are met (please write in any limitations you wish):

I understand that a filmmaker will be doing documentary *movie* work in classes, and that this film footage may be made into a publicly available film. (Please check:)

☐ I do not object to being filmed.

☐ I would prefer not to be filmed.

☐ I am willing to be filmed so long as the following conditions are met (please write in any limitations you wish):

I understand that students in the ______________________ Public Schools wish to do their own documentation of the project. This may involve interviews, photographs, visits to class, and tape recordings. Some of the material may be included in a student publication. (Please check:)

☐ I am willing to cooperate with the students so long as the documentation remains within the guidelines expressed above in this release form.

☐ I would prefer not to become involved in the student project.

Do you wish your name to be used whenever any of this documentary material is used for public or educational purposes (Please check:)

☐ Yes, please give me credit.

☐ No, I prefer to have my identity kept secret.

Name (type or print) ______________________

Name of group (if relevant) ______________________

Address ______________________

____

Telephone ______________________

Signature ______________________ Date ____________

Please retain one copy of this release form for your records; return the other to the project folklorist at the address below:

Sample of a Proposed Budget

These figures are estimates, obviously subject to inflation, for 75 artist contact days during one year. The budget is meant to serve only as an example and can be easily adjusted to a shorter or longer period. A rule of thumb is to budget one-third for the folklorist and two-thirds for program and other costs.

Personnel	
Folklorist/project director (including fieldwork)	$ 9,000
Program costs	
Artists' fees: 75 days @ $100 per day	7,500
Presenters (other than the FAIE folklorist): 15 days @ $65/day	975
Crafts materials (artists' materials)	500
Teacher in-service, using the services of both folklorist and artist: 4 sessions @ $65	260
Documentation	1,500
Other costs (in-kind)	
Released time for in-school coordinator	2,000
Office space and equipment	1,000
Telephone (essential to fieldwork and the entire project)	150
Curriculum materials (film rental, etc.)	500
Postage	25
Staff travel	350
Artists' lunches	240
Buses for field trips	2,000
Total	$26,000
Optional	
Festival (artists' and presenters' fees)	$500

Sample Scheduling Chart for FAIE Artists and Activities

Class	Artist	Region	Contact Org.	Activity	Format	Related festival events	Date
Cooking							
Sewing							
Industrial arts							
Art							
Music							
Physical education							
Social studies							
Science							
Language Arts							
Other							

Sample of an Artist Directory

The following excerpts come from a directory prepared by folklorist Patricia Averill for an FAIE project in the Cinnaminson, New Jersey schools in 1977. The directory was designed to help the teachers choose the folk artists who would visit their classes, and then introduce them to the students in the clearest and most sympathetic way possible. In this project, more than 30 artists were brought into the school district, for periods varying from one day to three months.

David Ridgeway: *Tales and songs from the Pine Barrens*

The Pine Barrens of southern New Jersey attracted a hardy group of people who kept to themselves, with occupations directly dependent on the natural resources of the woods and waters.

As other parts of New Jersey became urbanized, the people living in the Pine Barrens became a symbol of another way of life. As a symbol, they have been the victims of sensationalist newspaper accounts, prying tourists, and other insensitive visitors.

With good reason, the people in the area have responded to outsiders with silence. We are indeed lucky to have David Ridgeway volunteer to participate in this project.

Mr. Ridgeway was raised in the woods and on the bay, working in both logging and clamming. He still remembers his boyhood when he fell asleep listening to old men swap stories, trade songs, and play instrumental music. He has now become concerned with preserving his heritage for his children and for others. Thus, he has gone back to old men, many of whom have since died, to verify his recollections of tales and songs.

He has worked as a professional musician backing country artists touring in New Jersey. While he can play modern styles on his guitar, he is a purist in his approach to the songs from the Pine Barrens. He does not alter words and uses the simple guitar accompaniments he remembers being used when he was a child.

He is now around 30, is married, and has two young children. He operates his own sawmill on his property. A religious man, he considers himself to be a philosopher of life tutored by his time spent with nature.

Mr. Ridgeway is willing to come into both the middle level and the elementary schools to tell tales and to sing songs.

In the middle level he is committed to five days, spread over time. There is a possibility that one of these days may be a field trip; this is still subject to veto by both Mr. Ridgeway and the school. He will arrange his own topics once it is clear if there will or will not be a field trip.

In the elementary schools he could come into each school for one day. There his goal is more entertainment than historical education. He will sing songs, accompanied by his guitar, and tell stories in response to the ages and interests of his audience.

Mr. Ridgeway has done a 30-minute videotape for New Jersey public television, channel 23. For more information on that tape, contact Steve Arnesen.

Geza Meszaros: *Hungarian Musician*

Music is one of the art forms that seems to be held longest by groups of people when they move from a rural world into an urban world. Old photographs taken of immigrants often show people in crowded conditions who have managed to bring or to buy an instrument. These instruments are often treated as a family's most important heirlooms.

One reason for the persistence of music may be that it is often the center of groups activities. Thus, some people keep listening because of nostalgia, while others see an incentive to become active in music. Thus, it isn't surprising that many forms of music recently removed from rural areas are often those centered on dancing—western swing taken from the rural South and Southwest into California in the late 1940s, for instance, or polkas carried to areas of America settled by immigrants from Central and Eastern Europe.

Hungarian music in this country is especially complex because at least two distinct forms of music were brought here. One was the traditional folk music of the countryside, which could include instruments like pan pipes and accordions, along with violins and cimbaloms (a type of hammered dulcimer). The other was gypsy music, which was played in urban areas, almost like cafe music. It featured several violins, other bowed string instruments, cimbaloms, and a reed instrument (usually a clarinet). While it was popular music in Europe, in the process of being moved to this country and preserved, it was transformed into another kind of folk music.

Geza Meszaros was born in Maryland and raised in New Brunswick, New Jersey. As a teenager he became interested in music and began learning from local Hungarian musicians. When he was around 17, he went back to Hungary to learn from gypsy musicians there.

Most of his adult life he has worked in bands in the area between New Brunswick and Trenton, stretching down to Roebling. One of his groups, the Royal Hungarians, had a weekly radio program in Trenton. He can still get a group together when needed, but he does most of his playing for himself and with local friends.

In addition to playing violin, Mr. Meszaros has served as the police commissioner of his current city of residence; has done radio, television, and jukebox repairs; and has held a full-time job. He is now retired.

Mr. Meszaros will be coming into the elementary schools, spending one day in each school. He prefers to come only once a month, because of social security limitations on his income; however, if absolutely necessary he will come twice in one month. He is also available between 9:00 a.m. and 2:30 p.m. He would prefer not to have classes meet back to back.

Mr. Meszaros will bring in his violin and discuss it with interested students. In addition, he will demonstrate the sound of gypsy violin music; he may supplement this with taped examples of a full gypsy orchestra and of a cimbalom player. I have asked him to comment also on his experiences in playing music in New Jersey, with whatever personal comments he feels comfortable making.

Mrs. Ivan Kujdych and Father Theodore Danusiar:
Ukrainian Easter Eggs

For many people, the Pine Barrens symbolize New Jersey life. They are often not aware of the large numbers of immigrants who settled in the area from the end of the nineteenth century onward. Italians from Philadelphia were often the migrant-labor help during the harvest season in the cranberry and blueberry bogs; these people saved their earnings to buy their own land, and now they dominate southern New Jersey truck farming. Likewise, Polish immigrants bought farms in west-central Burlington County.

Russians began settling on the ocean coast early in this century, some to work as chicken farmers. That area has also attracted Ukrainians, who have settled in such factory towns in southern New Jersey as Vineland and Millville as well. Today, there are Ukrainian groups on the coast, in the South, and in Trenton; many of these communities look to Bound Brook (near New Brunswick) as a center, since there is a national church and cemetery there.

Ukrainian immigrants have brought with them a variety of traditional arts, most of which have some religious significance. The Easter eggs are perhaps the best known. Not only are the geometric designs religious symbols (as they are in embroidery and wood-carving), but the eggs are a necessary part of the Easter service; and, for some people, they still function as part of community life all year long. One of Mrs. Kujdych's conditions in agreeing to participate in this project was that she be allowed to discuss openly the cultural significance of the eggs.

Mrs. Kujdych is willing to come into the senior high school for five days to teach the students to make eggs. She prefers that the three to four classes be kept small so that she can teach effectively.

Father Danusiar, who is with a Ukrainian Catholic church in southern New Jersey, learned to dye eggs when he was in Washington. He has since run classes for young people in his congregations who have forgotten the techniques.

He is willing to come into the middle school for five days to teach the students to decorate the eggs. He will also discuss the context of the eggs, so that students will see them as something more than pretty art.

Unless notified otherwise by me, the students need to furnish raw

100

eggs. Commercial eggs (bought in a grocery store) need to be washed thoroughly with sodium bicarbonate; otherwise, the dye will not hold.

We will supply the dye, the styli, the beeswax, and the candles. The school will need to consider the need for paper to protect tables and so forth. A place will also be needed to store the eggs between class meetings. A portable table would help if the artists are to move from room to room. In addition, they may need access to a stove if they have to make more dye.

I would prefer that Father Danusiar and Mrs. Kujdych be scheduled for different days.

FAIE Community Folklife Festivals

A folk-artist-in-education residency may culminate with a folklife festival. Limited festivals can be designed at low cost, if you rely a great deal on community volunteers. The project advisory committee may wish to establish a subcommittee or a festival steering committee about three months before the festival day. Consider calling on these helpful community resources: churches, crafts associations, county agencies, city parks, ethnic organizations, senior citizen groups, community colleges, chambers of commerces, and local businesses. Also, don't overlook local and state elected officials.

The festival can include one or two performing stages. Quality sound systems are very important,They can usually be obtained from local parks or recreation departments; if they are unavailable there, contact the mayor's office.

Booths and display areas could be organized. Keep in mind, though, that the festival should strive for excellence in presenting the traditional arts and that other arts, crafts, wares, and foods are better suited for a commercial festival or other type of celebration.

While artists participating in the actual residency may be the first choice to include in the festival, this format also offers artists who may have been unavailable during the residency a chance to take part.

Festivals are valuable and exciting for a number of reasons. First, they reach the entire school and community; this is an important consideration, especially since an FAIE project may not involve every child in the hosting school. They encourage parents to participate, and enlighten them about their own heritage. They offer all groups in the community a broad opportunity to discover and appreciate each other's heritage. Finally, festivals help identify and honor the many local resources available for future school enrichment programs and other community projects.

Although festivals appear easy, they may well be the most difficult and sensitive area in the entire presentation cycle. They demand careful planning and a clear idea of goals in order to be successful. We suggest that anyone contemplating a festival read *Presenting Folk Culture: A Handbook on Folk Festival Organization and Management* (1987) available from the National Council for the Traditional Arts, Washington, D.C., 20036. An excerpt from this publication follows.

Festival Sample Presentation

Joe Wilson, Director, National Council on Traditional Arts, Washington, DC

The format of a folk festival makes use of the devices of popular and academic culture—staged presentations, sound systems, publicity, introductory speakers, and program guides. Yet the material and performers presented are those whose development came from a very different milieu. Most folk arts are suited to presentation to relatively small groups: the family circle, the community gathering, the meeting of friends. To move such material and such performers to the large stage using sound equipment, lighting, and other devices of popular and academic entertainment is to automatically create a tension between what is being presented and *how* it is being presented.

Any undertaking which brings, for example, an Appalachian farmer to a Manhattan concert creates an instant need for analysis, and possibly an interpretation, for greater audience appreciation. The scope of the farmer's knowledge may be as rich as that of his audience, but his skill in communicating with urban people may be as fumbling as theirs would be in attempting to shoe his horse.

Folk culture is thus much like other culture in its need for interpretation and sensitive analysis when presented in a cross-cultural context. When grand opera takes to the road, its companies are well equipped with introductory speakers, program books offering explanations of context, plots, details subject to misinterpretation, and the background and training of leading performers. Even the portraits and landscapes in major art galleries are nowadays liberally interpreted by guide books and cassette recordings.

The problem is not so much that folk performers are not being able to cope with large stages as that their material is removed from context. It is difficult to demonstrate the accessibility of local balladry if the ballad singer chosen for the demonstration is using a stage format developed for great operatic divas who, by tradition, are inaccessible and exotic personages who do not inhabit the same worlds as their patrons.

Some of the devices that festival producers have adopted to cope with such problems are obvious in almost any well-produced festival: the use of outdoor staging areas, small stages, multiple staging to spread crowds, participatory areas, "intimate" areas, and areas devoted to work and work skills. Easing the transition of folk material and forms into a popular culture format is not the only reason for the use of these devices, but it is a primary one.

The directors of folk festivals usually err in not providing enough context and interpretation. The absence of intelligent communication with audiences is evident in many ways at presentations of traditional folk culture. For example, the beginning of a traditional folk fiddle tune on a stage anywhere in America is usually greeted with rhythmic handclapping by a significant portion of the audience. Fiddlers tend to dislike this practice intensely because it disrupts their timing and destroys the beauty of their performance; furthermore it is not part of the traditional context of their playing.

The handclapping custom was spread and may have had its origin in the pop-folk fad of the early 1960s when television producers attempted to show participation by studio audiences in such "folk" programs as "Hootenanny." Its continuation can be charged to those who have been insensitive in presenting folk fiddlers and other musicians to festival and concert audiences.

Festival presenters who include in their introduction of fiddlers and fiddle styles a request that the audience *not* clap hands will win the approval of the musicians. It may appear to be a small matter—but not if you are a fiddler.

To extend this example and put it in context, the following suggests an introduction that a presenter might use in introducing a Mississippi fiddler.

> "Our next musician, Mr. ______________________, is a fiddler born and reared near the town of Rolling Fork, Mississippi, in the west central portion of that state. Mr. ______________________ learned his tunes from his father, older brother, neighbors, and from early hillbilly recordings and local radio performers. Mr. ______________________'s fiddling is a good example of an important regional style of fiddling first recorded during the 1920s on hillbilly recordings by such Mississippi performers as Narmour and Smith, Will Gilmore, and the Freeny's Barn Dance Band. During the 1930s Library of Congress collectors found much the same style played by such excellent Mississippi fiddlers as Stephen Hatcher. If you'll listen carefully, you'll hear some notable differences in this music—the use of high notes and high sharp slides and a quality which some students of this fiddle style have called 'wild.' If it is wild, it is a controlled and joyous wildness. This wild quality may be native to Mississippi, and it marks this important and intricate regional style of folk fiddling.
>
> Those of you acquainted with the more common American folk fiddle tunes will also note that Mr. ______________________'s repertoire differs from what you usually hear. Yet the tunes he plays are common ones among older Mississippi fiddlers. Mr. ______________________ has been playing for 31 years, he has played at the local VFW square dance for 15 years, and he plays with 2 of his friends at his home on most Sunday afternoons. His son ______________________ will be playing the guitar accompaniment.
>
> Finally, I'd like to ask a favor of you. Please don't clap your hands. Handclapping is not part of this or any other fiddling tradition. It sometimes disrupts a fiddler's timing, and it prevents others from hearing this music as they should.
>
> Thank you."*

This brief (2-minute) introduction contains the following elements:

(a) The presenter is well acquainted with the traditional folk item he is presenting. This is important. No performer should be subjected to an introduction by a presenter who is uninformed and unappreciative of the finer points of the tradition being presented. This requires a presenter to study a tradition before presenting it.

(b) The presenter is respectful of the tradition being presented and the performers. Without belaboring the point, he refers to respected antecedents of this performer and to studies that have dealt sensitively with this folk art form. This also is important. Many presentations of similar forms in the national mass media, especially such television programs as "Hee Haw" and "Beverly Hillbillies," have treated folk art forms condescendingly. Folk festival audiences invariably have been exposed to such attitudes and without guidance may adopt and bring them to their interaction with folk performers.

(c) The presenter advises the audience to listen for a unique aspect of this music. Many members of audiences follow such direction when it is given by an informed presenter.

(d) The presenter mentions the context in which this music is played—at dances and at home—and makes clear that the performer learned this folk art in aural tradition.

(e) The presenter has discussed the performer's music and background with him.

---

*The sample presentation is quoted from *A Handbook on Folk Festival and Organization Management* (Washington, D.C.: National Council for the Traditional Arts, 1978).

Addendum #2

Sample Materials from Selected FAIS Projects

To date, the majority of FAIS projects have been developed for implementation in regular public school systems. For the most part these projects have involved a formulaic series of steps. First, a school system receives a grant from the National Endowment for the Arts or a state arts council and hires a folklorist who does fieldwork to identify local traditional artists and art forms to present in the classroom. Depending on the art form or artist involved, the folklorist then presents the artists in one of several formats: classroom demonstrations, performances during school assemblies, visits to the artists workshop or studio, or small group workshops. Occasionally a series of demonstrations will culminate in an in-school or community folk festival that allows for greater participation by community members and greater exposure for the artist.

Before or during the artist's performance or demonstration, the folklorist usually provides students and teachers with background information about both the artist and the art form. When and where possible, the folklorist works with artists and teachers to integrate the experience into the curriculum with the development of curriculum materials and teacher-training workshops.Because there is no one set model for FAIS projects, the excerpts here are only intended to provide samples of printed materials from projects. Descriptions of specific FAIS/FAIE projects can be found in chapter two and sample curriculum materials drawn from FAIS projects are included in other addenda.

EXCERPTS:

a. "Folk Artists in Your Classroom." Brochure reprinted with permission from the West Nebraska Arts Center, Scottsbluff, Nebraska.

b. "Spring Folklife Festival." Flyer reprinted with permission from the Mountain Heritage Center, Western Carolina University, North Carolina.

c. Marsha MacDowell, "A Guide to Greater Lansing Area Folklife Resources," Michigan State University Museum, East Lansing, Michigan, 1983. Developed as part of Project F.O.L.K. (Focus on Lasting Knowledge)—an Ingham County (Michigan) FAIS project funded by the Michigan Council for the Arts, 1981-83.

d. Diane E. Sidener, John Reynolds and Francesca McLean, "Folk Artists in the Schools: FAIS Program Offerings 1986-87." Material reprinted with permission from The Folklife Center, International House, Philadelphia, Pennsylvania.

e. Annie Archbold, "Artists in the Schools: Final Report." Excerpt reprinted with author's permission.

About the Program...

In 1981 the West Nebraska Arts Center, with major funding from the National Endowment for the Arts, instituted a program to introduce students in the rural Scotts Bluff County schools to the traditional arts, crafts, and occupational skills of the Nebraska Panhandle region. Utilizing their skills as trained field-workers, the Arts Center's staff folklorists spent months seeking out and enlisting the many folk artists and craftsmen who still practice the time-honored skills associated with the cultural traditions of this area. Once the tradition bearers were identified, it was then time to introduce them to the students. During the 1981-82 school year, week-long residencies were set up in seven rural schools in which the folk dancers, musical instrument makers, traditional cooks, and many other talented folklife practitioners familiarized the students with some aspects of their cultural environment of which they were previously unaware and instilled in the students a sense of respect for the uniquely talented artists to whom they were introduced.

During the 1982-83 school year the program venue was shifted from the rural schools to the Scottsbluff junior and senior high schools. The thrust of the program was essentially the same, through the basic format was altered slightly. Students were introduced to the basic concepts of folklore and folk art by the Arts Center's staff folklorist. Following these introductory sessions a series of folk artist visits and field trips introduced students to many folk arts and crafts which are alive and well in the Scottsbluff area. As a final project students then conducted independent folklore collections under the guidance of the staff folklorist and the classroom teacher, utilizing friends, neighbors, and family members as informants. In addition to offering students a chance to improve their writing, organization, and interpersonal communications skills, many students discovered fascinating traditions which had existed unnoticed right under their noses for years.

In the coming school year, the West Nebraska Arts Center would like to make folk arts activities available to teachers in all area schools, both rural and city, on all grade levels. The program will continue to offer the services of the staff folklorists in a variety of capacities as outlined elsewhere in this brochure. Beyond those specific services outlined, the Arts Center welcomes suggestions for ways in which it might further serve area schools through the Folk-Artists-in-the-Schools Program.

Folk Artists in Your Classroom...

Traditional art forms, like this Japanese origami, can encourage creativity and serve to illustrate artistic concepts in elementary and secondary arts classes.

Traditional craftsmen, like this saddlemaker, can make the past come alive and bring history right into the social studies classroom.

The unusual and beautiful sounds of the folk musician enliven the classroom and can be used by music teachers to illustrate musical history, theory and technique.

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West Nebraska Arts Center
P.O. Box 62
106 East 18th Street
Scottsbluff, Nebraska 69361

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Services Offered...

Consultation -

Staff folklorist will meet with interested teachers/administrators to answer questions regarding the program and how it may be used in a particular school system or individual class. This question-and-answer session will be conducted with an eye toward facilitating planning for use of additional FAIS services.

One-day In-service Presentation - Using Folklore in the Classroom

Staff folklorist will present media-illustrated lecture on ways in which folk arts and folklife activities and information may be used to enhance learning in the classroom. The presentation may be designed to address the needs of a certain grade level, a certain subject area, a certain type of student, or may be aimed at classroom uses in general.

Two-day Curriculum Planning Session - One Teacher

Staff folklorist will work closely with an individual teacher for a period of two days in order to plan and discuss implementation of a folklore component designed to fit into the teacher's overall curriculum.

Three-day Curriculum Planning Session - Two or More Teachers/Administrators

Staff folklorist will work with a group of educators interested in planning and implementing a coordinator folklore program to be used in numerous individual classes throughout a school or school system.

One-day In-Class Presentation - Introduction to Folklore

Staff folklorist will deliver a multi-media presentation designed to be used with a teacher's own established curriculum. The presentation will focus on the basic concepts with concrete examples, and will address the relevance of these concepts to the subject being taught. The presentation may be altered to fit into classes at any grade level.

Student Collection Project

Staff folklorist will introduce, supervise, and evaluate a project designed to allow students to collect, organize, and present living traditions from their community. Working closely with the classroom teacher, the folklorist will be available for the period during which the project is ongoing (usually three to six weeks) to spend time in the classroom assisting students and guiding the teacher in his/her supervisory role.

Folk Artist Demonstration

Staff folklorist will present to the class a practicing folk artist or craftsperson who exemplifies the traditional culture of the area. The folk artist will demonstrate and discuss his/her skill with students and, when possible, will give some instruction in that skill. Some fieldwork may be required to locate folk artists in your area.

Fieldwork

Staff folklorist will conduct fieldwork in a particular georgraphical area in order to identify and enlist folk artists to work with area educators in their own folk arts programs.

Traditional music, dance, crafts & skills
FREE! Everyone is welcome!

SPRING FOLKLIFE FESTIVAL

April 29, 1983

Nantahala School

Afternoon-Crafts, Music, Dancing
5:00-7:00-Supper at the School
7:00-Evening Concert

* Sponsored by the Mountain Heritage Center, Western Carolina University, with support from the National Endowment for the Arts/Folk Arts Program.

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excerpt from A Guide to Greater Lansing Folklife Resources, MSU Museum, 1983
published in conjunction with MCA-funded Folk Artists in the Schools project
in Ingham Intermediate School District

Project F.O.L.K.

During the past few years, a consortium of schools in the Ingham Intermediate School District has conducted a program entitled Project F.O.L.K. (Focus on Lasting Knowledge). Supported by grants from the Michigan Council for the Arts, the program has been piloted in eleven elementary schools in four Lansing-area school districts. Participating students have learned traditional stitchery, listened to a musical saw player and a kitchen band, sung along with a mariachi group, observed black-ash-splint basket making and cedar fan making, cooked a traditional muskrat recipe, and constructed folk instruments. These are just a few of the activities of Project F.O.L.K.

Project F.O.L.K. was designed to encourage in students a greater understanding of our cultural heritage by integrating folk arts into the elementary school curriculum. Among the project's objectives were the following:

- To give students and teachers the opportunity to have direct contact with folk artists
- To develop in students and teachers an understanding of the folk artist, his/her art form, and the cultural environment that influenced its development
- To promote creativity and self-expression
- To provide students and teachers with the knowledge of the skills needed to become a craftsman in a special area
- To identify and mobilize local and regional human resources necessary for understanding of folk arts culture
- To identify local sites of importance to the development of an understanding of local folk art
- To provide an opportunity to document and exhibit aspects of the project's activities
- To involve parent and community participation in all aspects of programming, with particular emphasis on family and community patterns.

Project F.O.L.K. has been organized and coordinated through a steering committee that included one representative or in-school coordinator from each school district; the project's folklorist, Marsha MacDowell;

and the project director, Judith Taran. The committee, which has been meeting once a month to plan, coordinate, and evaluate activities, also consisted of Jane Taylor, outdoor education consultant, Haslett Public Schools; Samuel Lo Presto, principal, and David Rumminger, principal, Holt Public Schools; Rhea Smith, artsenhancer, Waverly Community Schools; Mary Baker, formerly fine arts coordinator; Craig Marsh, principal; Nell Veenstra, teacher; Sally McClintock, principal, East Lansing Public Schools.

Although Project F.O.L.K. has only been under way for two years, it has already generated some exciting, educational experiences for youth.

Judith Taran
East Lansing Fine Arts Coordinator
Former Director, Project F.O.L.K. and
Director, Arts in Education for Ingham
Intermediate School District

What are folklife and folk arts?

Folklife study is concerned with the traditional behaviors and expressions that are an integral part of any group of people. Learned primarily through observation or imitation, these traditions are passed on from one generation to the next. They can include both material culture and oral traditions, and they are found wherever a group of people share a set of experiences or beliefs.

Frequently people hold misconceptions about folklore that influence the inexperienced student or presenter of folklore. Therefore, it is important to keep in mind the following:

Folklore is not necessarily old or old-fashioned. Although old-time activities might be a key to discovering folk culture, they are not always the best means, and certainly not the only means. New customs and traditions may be found wherever a group of people share a common background, work setting, religious belief, etc.

Folklore is found everywhere. All people have traditions that they maintain in their homes, their schools, their work settings, their communities, and their countries. You can find folk traditions in urban and suburban settings, as well as in rural localities.

Folklore is found in everyone. Regardless of age, sex, race, religion, nationality, or education, all people maintain folklore traditions. This means that you as an educator or administrator and your family and neighbors all engage in some kind of folkloric behavior. Remember that even very young children chant jump rope rhymes, participate in birthday celebrations, and tell babysitter jokes.

The range of potential subjects to investigate is quite broad. Since *folk arts* refers to products of informal culture, a type of knowledge learned usually by word-of-mouth or customary demonstration, you can focus on how people talk — proverbs, riddles, legends, vocabulary, sayings; how people work with objects — quilting, woodcarving, cooking, basket making; how people play — games, toys, recreation, sports, puzzles; and how people work, perform, and live.

Folklife traditions in the Greater Lansing Area can be witnessed in our homes, our schools, our churches, and our streets. Hearing the Del-Hi-Hos perform; calling an area of Holt the "Tree Streets" or a portion of East Lansing the "Flower Pot District"; participating in the Riverfront Festivals; listening to a mariachi group at Cristo Rey; singing with a gospel choir; chanting a jump-rope rhyme at the Midway School playground — these are all examples of various cultural traditions Lansing area citizens are maintaining.

How does one identify folk artists?

Folk artists are people who have maintained or practiced traditional beliefs or skills over a period of time. Generally, folk artists have learned their skills through oral transmission or behavioral example. In other words, they have learned by listening and observing — not by reading books and enrolling in special classes. Folk artists are also called *tradition bearers.*

Quite often folk arts are arts handed down through the generations in families, but they also are skills learned from friends and other community members. Folk arts are shared in groups having a common bond: families, ethnic groups, social organizations, and occupational groups are some examples. For instance, a story about how a family came to this country, the celebration of the feast day of Saint Casimir by a local Polish parish, a Gaelic League Irish harp concert, and an annual fireman's waterball contest are all occasions when folk traditions are maintained by common-bond groups. Folk arts reflect the values and aesthetics of these groups and help to promote a sense of identity among their members.

Society tends to view art as important only if it has been produced by someone who works at her/his craft full time or by a professionally trained artist. However, few folk artists work at their art full time, a fact that by no means devalues their art. Folk artists may be amateur or professional — some get financial compensation for their activities in their communities, others do not. Regardless of amateur or professional status, folk artists are active participants within their communities. A folk artist might be a janitor by day and a carver of decoys by night or perhaps a grandmother-housewife who also tats lace for a church bazaar. Folk artists tend to blend their skills into the flow of the rest of their life activities.

Many skilled tradition bearers do not think of themselves as artists. When asked about what they do, they most likely will anwer, "I just sew," or "I just carve a little," or even simply, "I just make things." Therefore, it might take a little extra effort to persuade them of the value of sharing their knowledge with the community at large. Their introduction to an educational setting might be the first time folk artists have been given public recognition.

A note on revivalists: Revival performers are those entertainers or craftsmen who have learned folk traditions outside of the tradition's original context. For instance, a suburban woman who signs up for Norwegian rosemaling at the neighborhood YMCA and then sells painted purses at art fairs is a revivalist. She is reviving a folk art skill, but she is not a traditional folk artist. Revivalists can enhance a school program, but they usually cannot provide the local, immediate, living traditions that folk artists can.

What kind of performances or demonstrations might one expect?

Folk artists perform and demonstrate in a wide variety of styles, techniques, formats and situations. Folk traditions might be demonstrated by an individual or by a group; some artists might be available only after working hours; some traditions might best be performed in a church or at a festival; and some folk artists may need special equipment.

Find out what special conditions, equipment, or schedule will make the folk artist most comfortable when visiting your school.

How can folk artists be used in schools?

Linda Constant Buki, a former national coordinator for Folk Artists in Schools (FAIS), developed the following goals for a New Jersey FAIS program:

- to enhance an understanding of local history by allowing children to see and hear living witnesses to that history and to make history come alive with folk artists who were participants
- to give children a broader view of the world through exposure to more than one aesthetic
- to call attention to and place value on the contributions a folk artist makes to the quality of life in a community's day-to-day living
- to work with schools to validate learning alternatives that exist outside the school environment in homes, places of worship, celebration gatherings, and in occupations that relate to the locale and pride in place

Folk artists are a rich resource in helping to illuminate the human cultural treasures to be found in any community. In addition to demonstrating or performing their traditional skill, folk artists can help students understand the history of the tradition and how it plays a role in their lives today. To view their demonstrations or performances as simply entertainment is to lose sight of the valuable resource of local culture they represent.

Presentations of traditional knowledge can enhance all aspects of the school's curriculum — from art to math, from social studies to expository writing — *if* even a minimal planning effort is made by the teachers or coordinator.

Therefore it is important that educators play an active role (1) in planning the integration of the folk artist into a curriculur structure and (2) in the actual presentation or performance. In the first instance, it would be helpful for teachers to know a little bit about the skill or tradition to be brought into the classroom. This will enable them to integrate the performance or tradition more effectively into the curriculum. Second, during the actual visit, the teacher should help the folk artist by asking questions about the tradition or skill. This role may be especially important when dealing with folk artists who have had little or no experience performing or demonstrating in a public situation.

The Yellow Pages of the telephone book are often very useful in identifying potential resources. Below is a listing of some useful headings found in the Lansing Area Phone Book.

Aquariums
Archery
Associations

Barrels
Baskets
Birds

Cabinet Makers
Cake Decorating
Canvas Products
Carnival Supplies
Chair Caning Supplies
Chimney Sweeps
Cider Mills
Clocks
Cobblers (see shoe repair)
Cooking
Crafts

Dolls

Fishing
Flower Arrangements
Furniture

Gardening
Glass Working
Goldsmiths

Health Foods
Horses

Interior Decorating
Iron Working

Jewelers

Leather Working

Magicians
Movies — Cinema
Musical Instruments

Opera

Photography
Porcelain

Square Dance Supplies

Tattooing

Violin Making

Wood Carving

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FOLK ARTISTS IN THE SCHOOLS

The Folklife Center
International House
3701 Chestnut Street
Philadelphia Pa 19104
(215) 387-5125

PROGRAM OFFERINGS 1986-87

ASSEMBLY AND WORKSHOP PROGRAMS

Assembly programs are scheduled with a maximum of 100 students, or three classes. Workshops for those classes follow the assembly. Fee: $100, includes assembly and three workshops.

Afro-American Musical Traditions From the Piedmont Area

Recommended ages: Elementary-Senior High
Performers: Anthony "Spoons Jr." Pough, spoons
Moses Rascoe, blues guitar
Robert "Washboard Slim" Young, washboard

Afro-American blues originated in the rural areas of the South. With the large-scale migrations of rural Afro-Americans to cities such as Philadelphia, country blues traditions affected the urban repertoire. This program presents blues traditions originating in the South; all of the performers were raised in North Carolina and learned their repertoire before coming to Philadelphia.

Workshops in this program will provide students with the opportunity to try their hands at playing these "everyday" instruments, and enjoy the unique opportunity of talking with master blues men.

Afro-American Street Dance

Recommended Ages: Elementary-Senior High
Performers: The Scanner Boys:
Lorenzo "Prince" Harris
Dave "The Renegade" Ellerbee
Branden "Babyface" Sharrod

"Breaking" and "popping" are current styles in the vernacular Afro-American street dance tradition that reaches back to the nineteenth century. Break dance is performed with the body balanced on parts other than the feet; popping creates the illusion of movements impossible for the human body.

Workshops teach essentials of safe street dance, providing the tools for creative choreography.

Afro-American Vaudeville Traditions

Recommended Ages: Junior-Senior High
Performers: LaVaughn Robinson, tap dance
Willie "Ashcan" Jones, comedy

Following in the stage traditions of the 1920's and '30's, Lavaughn Robinson presents unaccompanied tap in a style that is musical in its own right. Willie Jones performs stand-up comedy as learned in a lifelong performing career.

Workshops led by a folklorist will include both performers in a discussion of the transmission of artistic traditions in the environments of the Harlem Renaissance of the 1920's, and Philadelphia street dance in the 1930's and '40's. Suggestion: these workshops would be appropriate in social studies or history classes.

Afro-Caribbean Calypso
Recommended Ages: Intermediate-Senior High
Performers: Terrence Cameron and The Steel Kings, steel drum trio

Steel drums are a recent tradition, brought to Philadelphia by Caribbean musicians primarily from Trinidad. Steel drum ensembles include drums or "pans" of different ranges: for the deeper instruments as many as two or three pans may be needed for a single instrument.

Workshops for this program will include a brief demonstration of how the pans are made, and will allow students to try their hands at playing them. Terrence Cameron, who leads the Steel Kings and conducts the workshops, is Philadelphia's leading maker of this instrument. **Please note: there will be two workshops with this program.**

Eastern and Southern European Music
Recommended Ages: Junior-Senior High
Performers: Bill Lagakos, violin and mandolin
John Touzan, guitar

Music from the east and south of Europe includes several different ethnic styles. These musicians, of Greek extraction, play music of a variety of traditions, including Greek, Italian, Russian and Spanish.

Irish Music and Dance Traditions
Recommended Ages: Elementary-Senior High
Performers: Mick Moloney, guitar, banjo and voice
Seamus Egan, mandolin, uillean pipes, flute and tinwhistle
Siobhan Egan, fiddle
step dancer to be arranged

Irish performing traditions consist primarily of two types of music, dance tunes and sean nos (an older style of slow, Gaelic airs). This program presents music of these two types, on a variety of instruments -- each instrument is demonstrated and explained by one of the musicians. Songs are sung in both English and Gaelic.

Workshops will allow for a closer look at these unusual instruments and the functioning of Irish traditions in both Ireland and Philadelphia.

Italian Music and Dance Traditions

Recommended Ages: Elementary-Senior High
Performers: Russell Procopio, mandolin
Dick Manton, guitar
Columbia Alfonsi, dance
Nino Campagna, accordion

Italian music and dance traditions are carried on in community settings here in Philadelphia much as in communities of Italy. Music from the "art" or Classical traditions is performed along with more recognizably "folk" music and dance at community celebrations such as weddings. This program presents such a range of traditions performed on mandolin and guitar. Columbia Alfonsi performs dances from several regions of Italy, including tarantellas and salterellos. She is accompanied by Nino Compagna who plays traditional folk tunes on the accordion.

Workshops for each class will be either dance with Ms. Alfonsi and Mr. Compagna or mandolin styles with Mr. Procopio and Mr. Manton.

Puerto Rican Bomba and Plena Traditions

Recommended Ages: Elementary-Senior High
Performers: Los Pleneros de Camden

Bomba and **Plena** are two music and dance traditions from Puerto Rico. The Bomba is a very old dance form, dating to the 17th century and coming originally from Africa. The Plena is a form of song that tells about events of interest to the community. It was used before the development of modern mass communications, and the songs were used to convey the news. The dances performed with these songs act out the events of the song. Los Pleneros de Camden dance, sing and play a variety of instruments, primarily percussive instruments called tambours, small hand drums ranging in size and pitch.

Workshops will provide an opportunity for students to learn some basic dance steps and try out the instruments.

WORKSHOP PROGRAMS

Workshop programs consist of a series of three (3) workshops in individual classes, held on a single day unless otherwise arranged. Fee: $50, includes program supplies unless otherwise arranged.

Afro-American Piano Music Styles of the 20th Century

Recommended Ages: Elementary
Performer: Dorothy McLeod

Piano music shows the stylistic changes of vernacular Afro-American music over the last hundred years more clearly than any other single instrument. Styles range from the sentimental lyrical songs and waltzes of the turn of the century through ragtime, New Orleans jazz,

swing, boogie woogie and contemporary.
Note: there will be two workshops in this program.

Hmong Textile Design

Recommended ages: Elementary-Junior High
Artist: Pang Xiong Sirirathasuk

Paj ntaub (traditional Hmong embroidery and applique) relies on symbolic motifs, carefully composed in attractive designs. Traditional color combinations refer to seasons of the year, and the motifs represent a variety of images from the natural world.

Italian Foodways

Recommended ages: Elementary-Junior High
Artist: Dorothy Marcucci

Food is one of the features of a community that frequently defines that community for members of it. Italian food is recognized as different from mainstream American food, yet what most Americans consider as "Italian" is only a tiny portion of the cuisine of most Italian-Americans. Dorothy Marcucci is a fine cook from the Italian community in Philadelphia, and she demonstrates some of the lesser known foods that form part of her heritage. She talks as well about the importance of food within the Italian community.

Jewish Calligraphy and Design

Recommended Ages: Junior-Senior High
Artist: Karen Shain Schloss

Calligraphy for important documents is a tradition of many cultures. In Philadelphia special occasions in the Jewish community are marked by the creating of beautiful, hand lettered wedding certificates, wedding and party invitations, and announcements. Some of these are simply hand-lettered, some involve illustrations and illuminations, and some are cut paper calligraphy.

Karen Schloss demonstrates some of her techniques in this workshop, and helps students try some simple lettering techniques. Class preparation beforehand is suggested: this program might best be planned with the art teacher.

Polish Wycinanki (Paper Cut Outs)

Recommended Ages: Intermediate-Senior High
Artist: Stephanie Batory

Paper cutting is a traditional art in many cultures. In the Polish community here in Philadelphia there are some fine practitioners of this art. Motifs are taken from nature, and are changed with the seasons. In the winter, intricate snowflakes and stars are cut, and in the spring flowers and birds predominate. Mrs. Batory will show some of her own works, and will teach students techniques for successful

folding and cutting of some of the simpler designs.
Please note: there will be two workshops in this program.

Puerto Rican Cuatro

Recommended Ages: Junior-Senior High
Artists: Aguedo Beltran, cuatro maker
Emmanuel Sanchez, cuatro player

The cuatro is a stringed instrument in the guitar family that is native to Puerto Rico. The making of a cuatro involves months of painstaking bending, molding, cutting and gluing; Mr. Beltran demonstrates some of the techniques involved in working with fine woods to build an instrument. Mr. Sanchez has played the cuatro since his childhood, providing students with the sound of the finished product.

Ukrainian Traditions

Many fascinating crafts were brought to this country and continue to be practiced within the Ukrainian community. Among these are pysanky (batik-dyed Easter eggs), leather work, beadweaving, and embroidery.

The Folklife Center and The Ukrainian Heritage Studies Center in Jenkintown are collaborating in offering programs in various Ukrainian traditions. The Ukrainian Heritage Studies Center has a collection of Ukrainian crafts, regional clothing styles, and customary house furnishings; they are well connected with Ukrainian artists, and provide half-day workshop programs on their various traditions.

Workshops on pysanky or bead-weaving at the Ukrainian Heritage Studies Center can be the workshop portion of the Folklorist-in-Residence program offered through Folk Artists in the Schools. See description of this program below.

FOLKLORIST IN RESIDENCE PROGRAMS

These programs explore folk traditions of students, their families and communities. Students will gather family histories and traditions and document community traditions, under the supervision of folklorist Diane Sidener. Class sessions will be used to foster an understanding of folklore as an important component of our lifetime learning, and as a significant aspect of personal and group identity. Class sessions will be supplemented by out of class assignments, field trips and/or short term projects focussing on traditions in the students' immediate environments.

Residencies will be tailored to fit the curriculum needs of individual classes. They can be adjusted to students capabilities from the elementary through senior high years.
Fee: $50.

Folklife All Around Us

Recommended Age: Elementary

Five in-class lessons examine the ideas of **tradition, folklife,** and **folk group** by looking at traditions in which students participate as members of various folk groups. Students experience family traditions, community traditions, student traditions and holiday traditions, all of which are part of their expressive culture. This program examines the importance of these traditions of everyday life, and shows them as a significant part of our lifelong education. As such, they are worthy of respect, as are the traditions of others.

In class lessons will include discussion of family stories and jokes, special family objects, holiday customs and foods, and students' games and lore (sayings, songs and jokes). Projects can be either displayed on a bulletin board or collected into a booklet that can be taken home.

Optional additions:

1. A visit by a community artist will provide a demonstration of a particular tradition, and will as well provide an opportunity for students to discuss how he or she learned to do what they do and from whom they learned it.
2. Instead of an outside visitor, students could plan their own folk festival, using material discovered and collected during the course of the residency. The festival would provide an opportunity for students to perform or demonstrate their own cultural or family traditions, whether jump-rope rhymes, holiday or ethnic foods (with parental involvement for this), or a special family object about which they can talk.
3. A field trip can be arranged to supplement topics studied in the classroom. One possibility would be to visit the Ukrainian Heritage Studies Center, for a workshop on a traditional craft of the Ukrainian community. See description above, under workshop programs. Please note: there is an additional fee for programs with the Ukrainian Heritage Studies Center.

Folklore and Folk Culture in Multi-Cultural Philadelphia

Recommended Age: Junior-Senior High
Appropriate for: Social Studies, History, Sociology,
English/Writing

A series of five lessons examine the changing of a community over time. Students will be trained in working with informants and assigned to collect an oral history from an older family member or neighbor. Where appropriate, these oral histories can be used to map out the earlier history of a particular neighborhood or community.

A guest visit with a community artist will be used as "training" for oral history interviews. Students will watch beginning stages of the interview, and formulate questions of their own to ask the visitor.

FOLK ARTISTS IN THE SCHOOLS

The Folklife Center
International House
3701 Chestnut Street
Philadelphia, Pa 19104
(215) 387-5125

PROGRAM AND FACILITIES QUESTIONAIRE, FALL 1986

School ______________________ Contact ______________________

Address ______________________ Title ______________________

Phone ______________________ Date ______________________

If you will **NOT** be participating in this years' programs, please tell us why. ______________________

____

Program Information

1. Program preferences (choose **ONE** program, and one alternate, 2 choices total):

ASSEMBLY AND WORKSHOP PROGRAMS

___ Afro-American Musical Traditions From the Piedmont Area
___ Afro-American Vaudeville Traditions
___ Afro-Caribbean Calypso
___ Eastern and Southern European Music
___ Irish Music and Dance Traditions
___ Italian Music and Dance Traditions
___ Puerto Rican Bomba and Plena Traditions

WORKSHOP PROGRAMS

___ Afro-American Piano Music Styles of the 20th Century
___ Hmong Textile Design
___ Italian Foodways
___ Jewish Calligraphy and Design
___ Polish Paper Cutting
___ Puerto Rican Cuatro
___ Ukrainian Traditions

FOLKLORIST IN RESIDENCE PROGRAMS

___ Folklife All Around Us
___ Folklore and Folk Culture in Multi-Cultural Philadelphia

We will be scheduling programs from November 3, 1986 through December 19, and from January 12, 1987 through March 13. Please provide us with three possible program dates within these parameters.

2. Preferred dates ______________________

(list three) ______________________

____

3. Classes involved ________________________________

(list each teacher, ________________________________

grade & subject) ________________________________

4. Total number of students in program ____________________

5. Possible dates for 45 minute meeting with FAIS Coordinator and all teachers involved in program (please suggest three dates at least two weeks before your first preferred program date)

____

School facilities (Please answer this section only if you have requested an assembly program.)

6. Auditorium ___Yes ___No (If no, please describe possible spaces for this program on the back of this sheet.)

7. Please check if your auditorium has:
___ wooden stage floor
___ working slide projector & screen
___ grounded (three way) outlets
___ performers' dressing room
___ piano (give date of last tuning)

8. Does your school have a video player? ___Yes ___No
What format? ___VHS ___Beta ___3/4 inch ___Other

We request that you provide the following for all programs:
*Ice water backstage during assembly performances
*Refreshments or lunch for performers and FAIS staff between programs
*Program supplies such as scissors and glue, where appropriate
*Program fee two weeks in advance of program
***For assemblies**, 4-6 students 1 hour before program and for 45 min. after program, to help with load in/load out of sound equipment.

Please complete this form as soon as possible to assure your choices of programs and dates. Return to:

Folk Artists in the Schools
Folklife Center
International House
3701 Chestnut St.
Philadelphia, Pa. 19104

ARTISTS in the SCHOOLS

FINAL REPORT

HISTORY OF WARREN COUNTY

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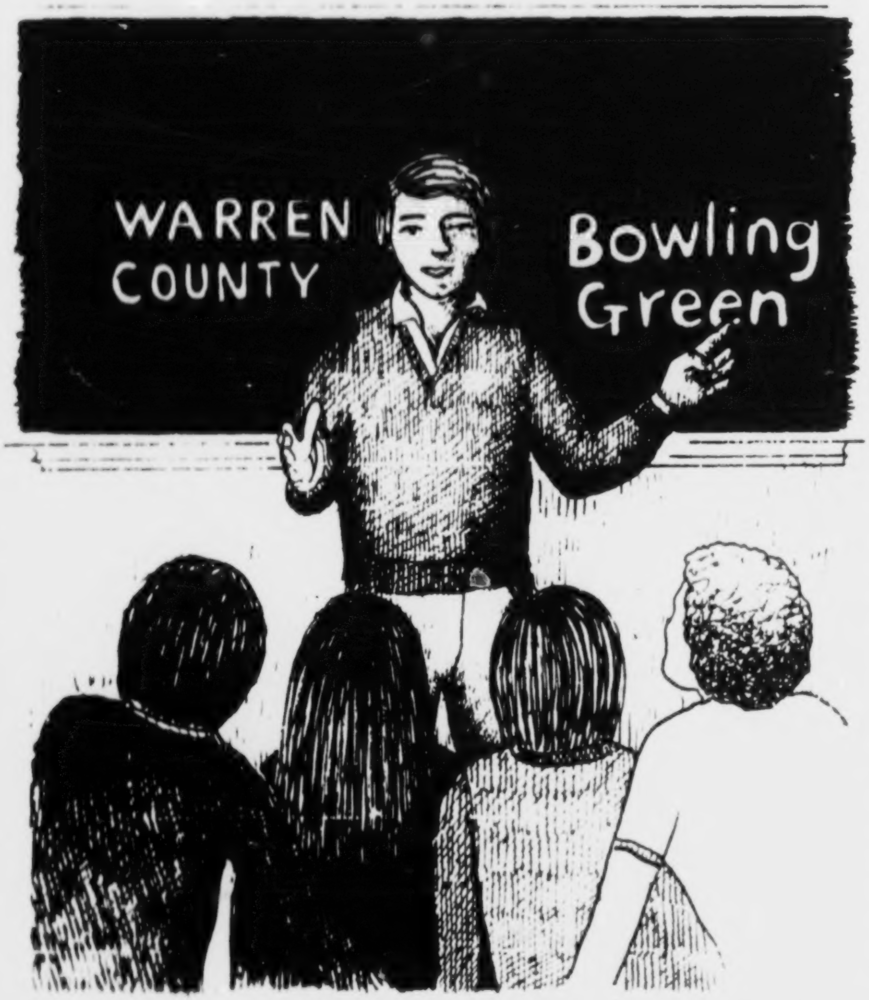
DESCRIPTION OF PROGRAM



The Artist-in-the-Schools Program featured five folk artists who worked in four Warren County elementary schools. The folk artists involved in this AIS program included a broommaker, dollmaker, musician (fiddler), quilter, and storyteller. The focus of the 1980-81 program was to give as many students as possible personal contact and experience with an accomplished folk artist living and working in Warren County.

One important part of the program was the outstanding contribution made by Virginia Murphy of the Warren County School Board office. Mrs. Murphy, who supervises elementary education, worked closely with the school principals and the program coordinator to insure that the FAIS program was a significant part of the overall school program. In addition, the Shakertown AIS Workshop in August, 1980, proved invaluable in preparing the in-school coordinators to work with the program in Warren County.

There were four school sites selected for the 1980-81 program. The site selection was based on schools which had not previously participated in the AIS program. The sites selected were Cumberland Trace, North Warren, Oakland, and Rockfield elementary schools. During the early summer, the AIS program coordinator met with the school principals and Virginia Murphy to discuss the program's format, to select the type of folk arts to be taught in the classroom, and to choose the in-school coordinators for the four school sites. The group selected the following folk arts for the four school sites:

Artist	Art	Grade
Ellavene Taylor	Dollmaking	2
Mabel Wilson	Quilting	4
Voyne Crump	Folk Music	5
Thelma Freeman/ Cam Collins	Storytelling	5
Maude Chapman	Broommaking	7

Prior to the introduction of the artists into the classroom, the program coordinator made a presentation about the AIS program and the folk artists participating in the program to the Warren County School Board. In addition, the program coordinator prepared information packets for each classroom teacher participating in the program. The packets included general information about the AIS program and a description of the folk art/craft that would be included in the teacher's classroom schedule.

The AIS folk arts program began in the fall semester, continued during the spring semester, and culminated in an in-school festival at each site during the last week of the school year.

The descriptions of the folk arts which follow define the goals of each artist working in the Warren County schools this past year.

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STORYTELLING

Thelma Freeman is a native of Warren County. She employs her love of storytelling in her job as children's librarian at the Bowling Green Public Library.

Dr. Camilla Collins is a trained folklorist who currently teaches in the Folklore Department at Western Kentucky University. As a natural storyteller, Dr. Collins was able to combine her academic training with her teaching skills to provide an exciting classroom experience for teachers and students.

The storytelling program took place in the sixth grade and consisted of the following:

Fall Semester

--Provide a working classroom relationship with a traditional storyteller.

--Acquaint students and teachers with their local history employing the oral personal history format.

--Utilize slide presentations to develop an understanding of place in the local history format.

--Develop an understanding for the storyteller as the bearer of community history.

Spring Semester

--Provide a working classroom relationship with a trained folklorist to teach and develop the art of storytelling.

--Provide a framework for each student to develop their language and communication skills.

--Acquaint students and teachers with the forms of verbal narrative including the anecdote, joke, legend, and personal experience story.

--Teach students and teachers how stories are learned and communicated and give each student an understanding of how people communicate.

--Provide a hands on shared classroom storytelling experiences.

--Develop an appreciation for the written story by providing written story assignments.

Teacher Evaluations:

The following are representative comments by sixth grade teachers at Cumberland Trace, North Warren, Oakland, and Rockfield elementary schools:

--A variety of techniques were employed with students sharing their stories with each technique. Students were able to identify stories by type, morale, and other devices at the end of the week. (Spring semester)

--Students strengthened their imagination, speaking skills, and listening skills. (Fall semester)

--I hope this program continues. (Fall semester)

--I saw children who were very shy normally get up in front of the room to tell a story. (Spring semester)

--They (students) were given the opportunity to tell a story of their own which encouraged some students to dig into their ancestory in order to have a story to share. (Fall semester)

Cam Collins leads a storytelling session with students at Rockfield Elementary School.

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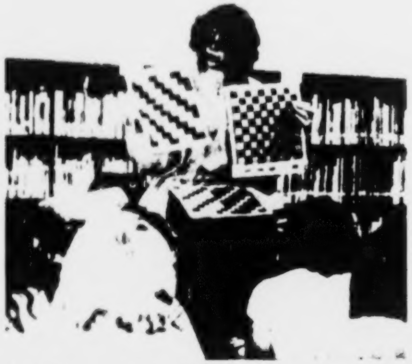
YEAR-END WRAP-UP: FOLK ARTS FESTIVAL

During the last week of the school year, May 25-28, the AIS program sponsored a one-day folk arts festival designed to reach those students who did not participate in the AIS program during the year. These one-day festivals returned four of the folk artists to the schools in addition to adding two guest artists to the week-long program.

The festival focused on those grade levels in the four AIS schools which did not have an AIS residency. During the one-day residencies, there were seven artists working for one-day at Cumberland Trace, North Warren, Oakland, and Rockfield elementary schools:

Jim Johnson, guest artist, demonstrates jazz techniques to students at Cumberland Trace Elementary School.



Julie Singer, guest artist, discusses weaving patterns with students at Cumberland Trace Elementary School.

Artist	Art	Grade
Cam Collins	Storytelling	1
Voyne Crump/ Jimmy Owens	Folk Music	3
Maude Chapman	Broommaking	5*
Jim Johnson	Jazz	8
Julie Singer	Weaving	Library

*Students made individual cake testers with the extra end-pieces left-over from the broommaking program. Maude Chapman traditionally makes cake testers and other items from the broom corn left-overs.

PROBLEM AREAS

Some of the minor problems during the artists' residencies pinpoint areas for restructuring the program during the second year of the AIS residencies. While these problems should be highlighted, they should not detract from the overall success of the program this year.

The problem areas include the following:

1) Submitting the program evaluation forms to the individual teachers during the last two weeks of school. Several of the teachers did not fill out the forms.

   Solution: Submit the program evaluations to the teachers on the last day of the artist's residency and set a date when they will be picked up from the teachers. This will also enable the program coordinator to correct problems before the artist moves onto the next school site.

2) The program coordinator's allergy to broom corn and her inability to remain in the classroom during the artist's residency to monitor any problems.

   Solution: Work more closely with the artist to evaluate the daily needs in the classroom. Make daily spot-checks on the progress of the broommaking program.

3) There were a couple of situations in the largest school where the artist ran out of supplies during one or two session.

   Solution: The program coordinator will work more closely with the craftsperson to insure that supplies needed each day are in the classroom. Maintain an adequate supply of extra materials in the school during the artist's residency.

4) While the program coordinator worked with teachers and staff to insure that the artist's residency and class size were correct, several teachers changed the class size (by combining classes) only to find the situation unworkable for the artist.

   Solution: Work more closely with the in-school coordinator to insure that the teachers maintain the class size established for guaranteeing the effectiveness of the artist's residency. The dollmaking sessions, in particular, need to be restructured into smaller work groups so the artist can work more individually with each student.

One of the joys of working with Virginia Murphy was that when minor problems did occur, she was able to pinpoint the problem and offer invaluable suggestions for correcting these problems.

Although there were minor problems during the first year of the folk artists' residencies, the experience of the first year should prove invaluable during the second year of the program.

Addendum #3

Sample Curriculum Materials from FAIE Projects

Many who have been involved in folk-arts-in-education programming have raised concerns about the limited number of available curriculum materials. Curricular materials have been needed to help tie the traditional information presented through folk arts demonstrations and performances not only to already existing textbook information but also to teaching objectives. Neither the individual classroom teachers nor the folklorists directly involved in projects have had the time, money, or specialized expertise necessary to develop materials that could be used by classroom teachers and students. Even when materials have been developed, they have been produced in limited numbers or for very restricted purposes. Fortunately, this need has begun to be addressed by several individual projects, and the selection of excerpted material here provides an indication of this growing body of information.

By far the most ambitious curriculum development project related to folk arts to date has been that of the North Carolina Department of Public Instruction. Over a two-year period, a massive project was undertaken to develop a statewide competency-based curriculum in arts education. The resulting publication, "Teacher Handbook: Arts Education, Grades K-12," provides recommended goals and objectives and suggested measures for five areas of the arts: dance, folk arts, music, theater arts, and visual arts.

Another ambitious curriculum-materials project is that developed by a group of Indiana folklorists and sponsored by the Indiana Historical Society and the Indiana Historical Bureau, State of Indiana. A report from its project coordinator is included in chapter two and an excerpt is reprinted here.

Other significant curriculum materials that have grown out of FAIS/FAIE projects include some of what is excerpted here. Each excerpt has been selected to show the range of approaches that developers of curriculum materials are taking.

EXCERPTS:

a. "Folk Arts" (from "Teacher Handbook: Arts Education, Grades K-12," North Carolina Department of Public Instruction, Raleigh, North Carolina, 1985). Excerpt reprinted with permission of the North Carolina Department of Public Instruction.

b. Betty J. Belanus, ed., "Folklore in the Classroom," Indiana Historical Bureau, Indianapolis, Indiana, 1985. Excerpt reprinted with permission from the Indiana Historical Bureau.

c. Stephen T. Poyser and Tina Bucuvalas, "Introduction to Arkansas Folklore: A Teacher-Student Guide," Arkansas Arts Council, Little Rock, Arkansas, 1986. Excerpt reprinted with permission from Folk Arts Program, Arkansas Arts Council.

d. "Tennessee Traditions: Music and Dance (A Teacher's Guide)," Country Music Foundation, Nashville, Tennessee, 1985. Excerpts reprinted with the permission of the Country Music Foundation, Nashville, Tennessee.

e. Diane E. Sidener, John Reynolds, and Francesca McLean, "Folk Artists in the Schools: A Guide to the Teaching of Traditional Arts and Culture," 1986. Excerpt reprinted with permission from The Folklife Center, International House, Philadelphia, Pennsylvania.

f. David Taylor, "Duval County Folklife Program: A Guide for Fourth Grade Teachers," Duval County Public Schools, Jacksonville, Florida, 1985. Excerpts reprinted with author's permission.

g. "View from Staten Island," written by students of P.S. 23, P.S. 36, P.S. 38 and the Staten Island Academy, and edited by Nancy Groce, 1986; and "Generation to Generation: The Staten Island Folk Artists in the Schools Project," written by students of P.S. 23 and the Staten Island Academy, and edited by Nancy Groce, 1985. Reprinted by permission from the Staten Island Council on the Arts. For further information on their programs, contact Staten Island Council on the Arts.

Folk Arts

Purpose and Overview

The inclusion of folk arts in the public school curriculum is a new thrust for the state of North Carolina. When first introduced as a program, the term folk arts adequately expressed the program's major concerns. Yet current practice among folklorists promotes the use of the term folklife rather than folk arts. Folklife refers to the traditional ways by which a community expresses its shared way of life. It encompasses a variety of cultural expressions including traditional music, dance, visual arts, crafts, rituals, architecture, foodways, customary work practices, and oral literature such as storytelling, legends, and oral histories. Hence this document will reflect current practice and use the term folklife, with its broader implication, and also refers specifically to traditional performing and visual arts as folk arts.

The traditional arts are the first arts that we encounter. We begin to appreciate and participate in folk arts as family and community members because every group bound together by common interests and purpose, whether educated or uneducated, rural or urban, possesses a body of traditions which may be called its "lore." The major objective of the folk arts curriculum is two-fold. First, it attempts to help students identify and discover their families and/or region's rich cultural heritage, thus giving them a new awareness of and appreciation for their personal and community's traditions. Second, by exploring the lore from the broad span of history and from varied cultures and ethnic groups, students develop an empathy for another's situations.

Family folklore such as stories, expressions, and traditions that characterize family life and children's folklife such as neighborhood and backyard games, fantasy play, riddles, jokes, dances, etc., that characterize children's play are two folklife genres that young children bring into classroom situations with them. These two genres become the foundation on which students begin a sequential folklife program of progression that builds on an ever-widening spiral of skills and concepts.

Ultimately, folk arts education provides students with the necessary vehicles to become immersed in the entire folk process. The folk process is the method by which members of a folk group learn and pass on traditions, customs, beliefs, and ways of doing things. Becoming involved in this process of observing, talking, and listening, students appreciate their roots and, thus, everyone's heritage and culture is enhanced.

Course of Study

K-8
General Folk Arts
9-12
Introduction to Folklife

The folk arts curriculum:

—is designed for statewide use.

—is not correlated with any textbook and does not restrict the use of any relevant textbook or program materials.

—encourages the development of a series of offerings suitable to varied student abilities.

—provides for flexibility in local curriculum development.

Though the folk arts curriculum is not a part of the state-funded basic education program, many school districts do offer such a program as well as electives appropriate for this instructional area. Such electives may include: Oral Traditions, Performance, and Folk Art; Material Culture; Custom, Belief, and Ritual; Religious and Secular Festival and Drama.

Grades K-2

Major Emphases

The use of folk arts at the K-3 level enhances children's natural curiosity and enthusiasm to know about their culture and heritage. Emphasis is placed on folk arts activities that directly involve children and that are based on the interests and knowledge that the children bring to class. Specifically, family folklore such as the stories, expressions, traditions, and crafts that characterize family life and children's folklife such as neighborhood and backyard games and dances, fantasy play, riddles, jokes, songs, etc., that characterize children's play; should provide the foundation for all activities. Exploratory activities drawn from these two genres should spark children's curiosity about their culture and the culture of their peers.

Much of the work done in kindergarten and first grade is related to helping children interact in a socially productive way with peers; therefore, stress should be placed on getting children to share information about their family lore with classmates.

During this time, the creative, cognitive, and aesthetic processes are approached in folk arts through various avenues. A paramount instructional goal at this level is helping children become cognizant of the folk process that surrounds all of us. Quite simply, the folk process is vigorously involving them in activities that stimulate an interest in their own culture and that of others. Children begin to identify those traditions, customs, beliefs, and ways of doing things that are acquired through observation, discussion, and listening. In other words, they become immersed in the folk process.

Because folk arts in the public schools is a community-based program that makes extensive use of family and community resources, it is important that the children begin to acquire basic field work skills. The use of tape recorders or cassette recorders is introduced as aids to recording traditions and customs from older members of their families. By third grade, children should be able to summarize data collected on media equipment and give simple bibliographic information about the collected data.

In all the folk arts experiences, children are helped to become aware of the elements of culture and those elements' importance as a link to their heritage.

Grade K Outline

1. Develop a positive attitude toward her/his own culture.
    - 1.1 Participate willingly in classroom activities and discussions about the family.
    - 1.2 Develop a sense of family pride and integrity.
2. Develop a positive attitude toward the culture of others.
    - 2.1 Show tolerance of others and recognize their work.
3. Develop a positive attitude toward folk arts as a human experience.
    - 3.1 Understand that different families have different lore, such as customs, crafts, ways of doing things, etc.
4. Develop a positive attitude toward folk arts as an art form.
    - 4.1 Understand that folk art is created by individuals either working together or independently.
5. See her/himself as a part of many groups: the family, the religious organization or church, and a wide range of ethnic, regional, national, and global communities.
    - 5.1 Identify immediate family members.
6. Identify with and/or acknowledge the influence of a variety of groups.
    - 6.1 Recognize the importance of sharing family narratives, songs, rhymes, etc. in classroom discussions.
7. Develop a sense of time and chronology with regard to the stability and change of culture.
    - 7.1 Understand the difference between information and knowledge acquired from people versus information and knowledge learned from books, TV, and/or formal instruction.
8. Acquire a body of knowledge about North Carolina and/or United States folklife.
    - 8.1 Be aware of social customs associated with an extended group to which one belongs.
9. Select and use appropriate materials and media equipment to gain information about her/his heritage and the heritage of others.
    - 9.1 Show an interest in books and materials about heritage and traditions.
10. Acquire skills necessary to record, interpret, and report oral customs and traditions.
    - 10.1 Follow oral directions.

Arts Education
Folk Arts

Grade Level: K — Skills/Subject Area: Folk Arts

COMPETENCY GOAL 1: The learner will develop a positive attitude toward her/his culture.

Objectives	Measures
1.1 Participate willingly in classroom activities and discussions about family life.	1.1.1 Share with the class a favorite nursery rhyme learned from a family member.
1.2 Develop a sense of family pride and integrity.	1.2.1 Draw a picture or talk about a family holiday celebration s/he enjoys.

Arts Education
Folk Arts

Grade Level: K — Skills/Subject Area: Folk Arts

COMPETENCY GOAL 2: The learner will develop a positive attitude toward the culture of others.

Objectives	Measures
2.1 Show tolerance of others and recognize their work.	2.1.1 Share with the class a favorite nursery rhyme, song, or jump rope verse learned from peers.

Arts Education
Folk Arts

Grade Level: K — Skills/Subject Area: Folk Arts

COMPETENCY GOAL 3: The learner will develop a positive attitude toward folk arts as a human experience.

Objectives	Measures
3.1 Understand that different families have different lore, such as customs, crafts, and ways of doing things.	3.1.1 Listen to the lore of classmates such as a nursery rhyme, family song, or jump rope verse.

Arts Education
Folk Arts

Grade Level: K

Skills/Subject Area: Folk Arts

COMPETENCY GOAL 4: The learner will develop a positive attitude toward folk art as an art form.

Objectives		Measures	
4.1	Understand that folk art is created by individuals either working together or independently.	4.1.1	When giving pictures of five traditional artifacts from the child's culture, discuss their use or purpose.

Arts Education
Folk Arts

Grade Level: K

Skills/Subject Area: Folk Arts

COMPETENCY GOAL 5: The learner will begin to see her/himself as a part of many groups: the family, the religious organization or church, and a wide range of ethnic, regional, national and global communities.

Objectives		Measures	
5.1	Identify immediate family members.	5.1.1	Draw a picture of the family group.
		5.1.2	Correctly identify family members by name and title.
		5.1.3	Bring pictures from home or draw pictures from memory of parents, grandparents, family home, or treasured toys given to child by an older family member.
		5.1.4	Recite jump rope verse, counting songs, or rhymes taught to child by family member.

Arts Education
Folk Arts

Grade Level: K Skills/Subject Area: Folk Arts

COMPETENCY GOAL 6: The learner will begin to identify with and/or acknowledge the influence of a variety of groups.

	Objectives		Measures
6.1	Recognize the importance of sharing her/his family narratives, songs, or rhymes in classroom discussions.	6.1.1	Recall stories, rhymes, or dances that child has learned from one or more members of her/his family.

Arts Education
Folk Arts

Grade Level: K Skills/Subject Area: Folk Arts

COMPETENCY GOAL 7: The learner will develop a sense of time and chronology with regard to the stability and change of culture.

	Objectives		Measures
7.1	Understand the difference between information and knowledge acquired from people versus information and knowledge learned from books, TV, and/or formal instruction.	7.1.1	After discussion by the teacher and examples of information that we learn only in the family unit, i.e., significance of family name, a favorite recipe, how to play a game or sing a special song and information we learn from formal instruction and from TV, give an example of information that s/he has learned from family versus an example of similar information that s/he learned from TV or books.
		7.1.2	When given a series of five pictures, identify verbally examples of types of information s/he acquires from TV, and kinds of information that only her/his family can teach her/him.

Arts Education
Folk Arts

Grade Level: K

Skills/Subject Area: Folk Arts

	Objectives		Measures
8.1	Demonstrate an understanding of orally transmitted lore: a. family traditions b. superstition c. original stories	8.1.1	Dictate or draw a picture of a story told to her/him by a family member.
8.2	Demonstrate an understanding of a social custom associated with her/his family.	8.2.1	Recite or draw a picture of a favorite family holiday celebration.

Arts Education
Folk Arts

Grade Level: K

Skills/Subject Area: Folk Arts

COMPETENCY GOAL 9: The learner will select and use materials and media equipment appropriate to gain information about her/his heritage and the heritage of others.

	Objectives		Measures
9.1	Show an interest in books and materials about heritage and tradition.	9.1.1	Recite a short story about a local or national folk hero that has been read or told to her/him.
		9.1.2	Identify source of tale, dance, or rhyme that s/he learned from a family member.

Arts Education
Folk Arts

Grade Level: K

Skills/Subject Area: Folk Arts

COMPETENCY GOAL 10: The learner will acquire skills necessary to record, interpret, and report oral customs and traditions.

	Objectives		Measures
10.1	Follow oral directions.	10.1.1	Demonstrate memory of a ballad or tale to teacher's satisfaction.

Grade 1 Outline

1. Develop a positive attitude toward her/his culture.
    - 1.1 Participate willingly in classroom activities and discussions about family and community lore.
    - 1.2 Develop a sense of personal pride and integrity about family and community lore.
    - 1.3 Exhibit confidence through uninhibited personal involvement.
2. Develop a positive attitude toward the culture of others.
    - 2.1 Show tolerance of peers and recognize their work.
    - 2.2 Work well with others.
3. Develop a positive attitude toward folk art as a human experience.
    - 3.1 Understand that different people have different lore such as customs, crafts, and ways of doing things.
    - 3.2 Understand that an individual's and/or group's lore is a product of their heritage.
4. Develop a positive attitude toward folk art as an art form.
    - 4.1 Understand that folk art is created by individuals either working together or independently to produce a desired effect.
5. See her/himself as a part of many groups: the family, the religious organization or church, and a wide range of ethnic, regional, national, and global communities.
    - 5.1 Identify group, other than family unit, that s/he belongs to.
6. Identify with and/or acknowledge the influence of a variety of groups.
    - 6.1 Recognize the importance of her/his contributions of songs, dances, crafts, rhymes, etc., learned from a group to classroom discussions.

7. Develop a sense of time and chronology with regard to the stability and change of culture.
    7.1 Demonstrate an understanding of time sequence.
8. Acquire a body of knowledge about North Carolina and/or United States folklife.
    8.1 Be aware of social customs associated with an extended group to which one belongs.
9. Select and use appropriate materials and media equipment to gain information about her/his heritage and the heritage of others.
    9.1 Show an interest in books and materials about her/his heritage and the heritage of others.
10. Acquire skills necessary to record, interpret, and report oral customs and traditions.
    10.1 Follow oral directions.

Grade 2 Outline

1. Develop a positive attitude toward her/his culture.
    1.1 Exhibit confidence in her/his personal contributions to the class.
    1.2 Display independence.
2. Develop a positive attitude toward the culture of others.
    2.1 Work well with others.
    2.2 Show tolerance of others' folk traditions.
3. Develop a positive attitude toward folk arts as a human experience.
    3.1 Understand that an individual's and/or group's lore reflects their heritage.
    3.2 Understand that an individual's and/or group's lore is a valid way of communication.
4. Develop a positive attitude toward folk arts as an art form.
    4.1 Understand that folk art is created by individuals either working together or independently to produce a desired effect.
    4.2 Understand that folk art can be utilitarian or aesthetic.
5. See her/himself as a part of many groups: the family, the religious organization or church, and a wide range of ethnic, regional, national, and global communities.
    5.1 Distinguish between traditional and nontraditional.
    5.2 Understand the meaning of groups—primary and extended.

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6. Identify with and/or acknowledge the influence of a variety of groups.
    - 6.1 Understand the concept of folk group and folk culture.
    - 6.2 Recognize the importance of her/his contributions from a folk group to which s/he belongs to a classroom discussion (e.g., narratives, songs, dances, rhymes, crafts).
7. Develop a sense of time and chronology with regard to the stability and change of culture which is the folk process.
    - 7.1 Demonstrate a chronological understanding of her/his immediate ancestors.
    - 7.2 Grow in the capacity to understand the sequence of folk traditions—the relationship of things in the past to the present and future.

Grade 3 Outline

1. Develop a positive attitude toward her/his culture.
    - 1.1 Exhibit confidence in her/his personal contributions to the class.
    - 1.2 Display independence.
2. Develop a positive attitude toward the culture of others.
    - 2.1 Work well with others.
    - 2.2 Show tolerance of others' folk traditions.
3. Develop a positive attitude toward folk arts as a human experience.
    - 3.1 Understand that an individual's and/or group's lore reflects their heritage.
    - 3.2 Understand that an individual's and/or group's lore is a valid way of communication.
4. Develop a positive attitude toward folk arts as an art form.
    - 4.1 Understand that folk art is created by individuals either working together or independently to produce a desired effect.
    - 4.2 Understand that folk art can be utilitarian or aesthetic.
5. See her/himself as a part of many groups: the family, the religious organization or church, and a wide range of ethnic, regional, national, and global communities.
    - 5.1 Distinguish between traditional and nontraditional.
    - 5.2 Understand the meaning of groups—primary and extended.

6. Identify with and/or acknowledge the influence of a variety of groups.
    6.1 Understand the concept of folk group and folk culture.
    6.2 Recognize the importance of her/his contributions from a folk group to which s/he belongs to a classroom discussion (e.g., narratives, songs, dances, rhymes, crafts).
7. Develop a sense of time and chronology with regard to the stability and change of culture which is the folk process.
    7.1 Demonstrate a chronological understanding of her/his immediate ancestors.
    7.2 Grow in the capacity to understand the sequence of folk traditions—the relationship of things in the past to the present and future.
8. Acquire a body of knowledge about North Carolina and/or United States folklife.
    8.1 Be aware of the two folklife arenas, the public and the private, and relate these two distinctions to a variety of folklife genres such as performing folk arts, family folklife, material culture, etc.
9. Select and use appropriate materials and media equipment to gain information about her/his heritage and the heritage of others.
10. Acquire skills necessary to record, interpret, and report oral customs and traditions.
    10.1 Follow oral and written instructions.

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Grades 4-6

Major Emphases

The sequential study of folk arts at this level should continue to build on and refine the student's knowledge about folklife which focuses on their culture, heritage, and traditional art. Since the student's ability to work independently is becoming progressively better at this time, the choice of activities and resources should reflect more independent involvement. Hence, opportunities should be available for students to more fully utilize community resources such as informants, artifacts, etc. available for an ever-expanding array of folklife genres. In addition, students begin to master increasingly more complex fieldwork techniques and tools. Folklife research books are introduced at this level.

In contrast to the K-3 years where importance is placed on sparking the interest of students in their own heritage and culture, the emphasis of folklife at the 4-6 level is on broadening the student's horizons about cultures other than their own. Consequently, the fourth grade emphasizes folklore from North Carolina and the southeastern United States. The fifth grade emphasizes folklore from the United States, Canada, and Latin America, while the sixth grade's emphasis is on European folklore.

At this level, the aesthetic awareness is heightened with more exposure to folklife through a wealth of literature. Students should be encouraged to read about other cultures' traditional dances, crafts, lore, and music.

The ability to sort out, understand, and convey customs and traditions from one's own heritage as well as the heritage of others is nurtured.

Grade 4 Outline: North Carolina Folklife

1. Develop positive attitudes toward her/his culture.

   1.1 Show independent behavior
   1.2 Be aware of capabilities and limitations.
   1.3 Respond freely to her/his thoughts, feelings, and ideas about her/his heritage.

2. Develop positive attitudes toward the culture of others.

   2.1 Realize that all persons are unique.
   2.2 Recognize individual differences in family and community lore that emphasize individuals' uniqueness.

3. Develop a positive attitude toward folk art as a human experience.

   3.1 Understand that an individual's and/or group's lore is a valid way of communicating.
   3.2 Understand that an individual's and/or group's lore can be influenced by the lore of another individual and/or group.
   3.3 Understand that cultural, historical, and/or geographical changes can influence a group's lore.
   3.4 Understand that an individual and/or group's folklife is a reflection of cultural heritage.
   3.5 Understand folklife genres in their historical perspective.
   3.6 Comprehend the universality of folklife.

4. Develop a positive attitude toward folk art as an art form.

   4.1 Understand folk art as a creative art form.
   4.2 Understand folk art as a creative art form with many different forms and styles.
   4.3 Understand that contemporary art has its foundation in folk art.
   4.4 Understand folklife as a creative vehicle for cultural expression.
   4.5 Develop confidence in her/his own aesthetic judgment about folklife genres.

5. See her/himself as a part of many groups: the family, the religious organization or church, and a wide range of ethnic, regional, national, and international folklife.

   5.1 Appreciate the diversity of community, regional, national, and international folklife.
   5.2 Demonstrate an appreciation for a variety of ethnic folk cultures.
   5.3 Identify the similarities and differences in the transfer of European, African, and Latin American folklife to the people of North Carolina and the entire United States.

6. Identify with and/or acknowledge the influence of a variety of groups.

    6.1 Understand the impact of occupational groups on her/his heritage.
    6.2 Understand the significance of various ethnic groups on her/his heritage and demonstrate knowledge about the folklife associated with these ethnic groups.
    6.3 Indicate an understanding of folklife genres from targeted regions of North Carolina.
    6.4 Understand the significance of folklife genres from targeted regions of North Carolina on her/his heritage and/or heritage of her/his community.

7. Develop a sense of time and chronology with regard to the stability and change of culture.

    7.1 Relate her/his roots to community, regional, national, and/or international folklife.
    7.2 Grow in the capacity to understand the sequence of folk traditions which is the relationship of things and people in the past to the present and future.
    7.3 Appreciate the influence of ideas and inventions in changing folklife genres in major regions of North Carolina.
    7.4 Understand the influence of major events in history on the creation of ethnic folklife in targeted regions of North Carolina.

8. Acquire a body of knowledge about North Carolina and/or United States folklife.

    8.1 Recognize the types of folklife associated with the three major regions of North Carolina.
    8.2 Cite examples of the five major types of folk music found in North Carolina.

9. Select and use appropriate materials and media equipment to gain information about her/his heritage and the heritage of others.

    9.1 Use specialized single volume reference books as secondary resources in preparation for field research.

10. Acquire skills necessary to record, interpret, and report oral customs and traditions.

    10.1 Develop evaluative techniques.

Grade 5 Outline: United States, Canadian, and Latin American Folklife

1. Develop a positive attitude toward her/his own culture
    - 1.1 Respond freely to her/his thoughts, feelings, and ideas about her/his heritage.
    - 1.2 Show awareness of being unique through recognition of individual differences in folk art.
2. Develop positive attitudes toward the culture of others.
    - 2.1 Decrease in egocentric perspective, given folklife examples appropriate for the student's age.
    - 2.2 Accept and appreciate the lore of others.
3. Develop a positive attitude toward folk art as a human experience.
    - 3.1 Understand that an individual's and/or group's lore is a valid way of communicating.
    - 3.2 Understand that an individual's and/or group's lore can be influenced by the lore of another individual and/or group.
    - 3.3 Understand that cultural, historical, and/or geographical changes can influence a group's lore.
    - 3.4 Understand that an individual and/or group's folklife is a reflection of cultural heritage.
    - 3.5 Understand folklife genres in their historical perspective.
    - 3.6 Comprehend the universality of folklife.
4. Develop a positive attitude toward folk art as an art form.
    - 4.1 Understand folk art as a creative art form.
    - 4.2 Understand folk art as a creative art form with many different forms and styles.
    - 4.3 Understand that contemporary art has its foundation in folk art.
    - 4.4 Understand folklife as a creative vehicle for cultural expression.
    - 4.5 Develop confidence in her/his own aesthetic judgement about folklife genres.
5. See her/himself as a part of many groups: the family, the religious organization or church, and a wide range of ethnic, regional, national, and global communities.
    - 5.1 Appreciate the diversity of community, regional, national, and international folklife.
    - 5.2 Demonstrate an appreciation for a variety of ethnic folk cultures.
    - 5.3 Appreciate the link between folklife from Canada and Latin America to the emergence of targeted folklife genres in North Carolina and/or the rest of the United States.

6. Identify with and/or acknowledge the influence of a variety of groups.

    6.1 Understand the impact of occupational groups prevalent in Canada and Latin America on one's heritage.
    6.2 Understand the significance of various ethnic groups on one's heritage and demonstrate knowledge about the folklife associated with these ethnic groups.
    6.3 Indicate an understanding of folklife genres from targeted regions of Canada and Latin America.
    6.4 Understand the significance of folklife genres from targeted regions of Canada and Latin America on her/his own heritage and the heritage of her/his community.

7. Develop a sense of time and chronology with regard to the stability and change of culture which is the folk process.

    7.1 Relate her/his roots to community, regional, national, and/or international folklife.
    7.2 Grow in the capacity to understand the sequence of folk traditions, the relationship of things and people in the past to the present and future.
    7.3 Appreciate the influence of ideas and inventions in changing folklife genres in major regions of Canada and Latin America.
    7.4 Understand the influence of major events in history on the creation of ethnic folklife in targeted regions of Canada and/or Latin America.

8. Acquire knowledge about U.S., Canadian, and Latin American folklife.

    8.1 Recognize types or categories of folklife associated with targeted ethnic groups in the U.S., Canada, and Latin America.

9. Select and use appropriate materials and media equipment to gain information about one's heritage and the heritage of others.

    9.1 Use specialized multi-volume reference books as secondary sources in preparation for field research.

10. Acquire skills necessary to record, interpret, and report oral customs and traditions.

    10.1 Develop evaluative techniques.
    10.2 Locate sources of needed information on oral customs and traditions.

Grade 6 Outline: European Folklife

1. Develop positive attitudes toward her/his own culture.
    - 1.1 Show awareness of being unique through recognition of individual difference (in folk art).
    - 1.2 Make choices and be aware of personal preferences in folk genres.
    - 1.3 Develop confidence in her/his choices and folk genre preferences.

2. Develop a positive attitude toward the culture of others.
    - 2.1 Appreciate the worth in folklife from cultures increasingly different from hers/his.
    - 2.2 Offer nonjudgmental explanations as to the differences in style and content of folk traditions that differ from her/his.
    - 2.3 Accept the uniqueness of others' lore and heritage.

3. Develop a positive attitude toward folk art as a human experience.
    - 3.1 Understand that an individual's and/or group's lore is a valid way of communicating.
    - 3.2 Understand that individual's and/or group's lore can be influenced by the lore of another individual and/or group.
    - 3.3 Understand that cultural, historical, and/or geographical changes can influence a group's lore.
    - 3.4 Understand that an individual and/or group's folklife is a reflection of cultural heritage.
    - 3.5 Understand folklife genres in their historical perspective.
    - 3.6 Comprehend the universality of folklife.

4. Develop a positive attitude toward folk art as an art form.
    - 4.1 Understand folk art as a creative art form.
    - 4.2 Understand folk art as a creative art form with many different forms and styles.
    - 4.3 Understand that contemporary art has its foundation in folk art.
    - 4.4 Understand folklife as a creative vehicle for cultural expression.
    - 4.5 Develop confidence in her/his own aesthetic judgment about folklife genres.

5. See oneself as a part of many groups: the family, the religious organization or church, and a wide range of ethnic, regional, national, and global communuties.
    - 5.1 Appreciate the diversity of community, regional, national, and international folklife.
    - 5.2 Demonstrate an appreciation for a variety of ethnic folk cultures.

    5.3 Appreciate the link between folklife from European, African, Asian, and Latin American countries to the emergence of targeted folklife genres in North Carolina and/or the rest of the United States.

6. Identify with and or acknowledge the influence of a variety of groups.
    - 6.1 Understand the impact of occupational groups on her/his heritage.
    - 6.2 Understand the significance of various ethnic groups on her/his heritage and demonstrate knowledge about the folklife associated with these ethnic groups.
    - 6.3 Understand the significance of folklife genres from targeted regions of Europe.
    - 6.4 Understand the significance of folklife genres from targeted regions in Europe on her/his own heritage and/or the heritage of her/his community.

7. Develop a sense of time and chronology with regard to the stability and change of culture which is the folk process.
    - 7.1 Relate her/his roots to community, regional, national, and/or international folklife.
    - 7.2 Grow in the capacity to understand the sequence of folk traditions which is the relationship of things and people in the past to the present and future.
    - 7.3 Appreciate the influence of ideas and inventions in changing folklife genres in major regions of Europe.
    - 7.4 Understand the influence of major events in history on the creation of ethnic folklife in targeted regions of Europe.

8. Acquire a body of knowledge about North Carolina and/or United States folklife.
    - 8.1 Be aware of the folklife genres in relation to selected European arts and crafts.

9. Select and use appropriate materials and media equipment to gain information about her/his heritage and the heritage of others.
    - 9.1 Be aware of print, visual, and auditory resources that can be used to research European folklife.
    - 9.2 Combine data from more than one source, print and nonprint, for brief reports.

10. Acquire skills necessary to record, interpret, and report oral customs and traditions.
    - 10.1 Develop evaluative skills.
    - 10.2 Distinguish facts and truths from fiction, opinion, or propaganda encouraged in various forms of media.

Grades 7-8

Major Emphases

The major emphasis of folk arts at this level should continue to build on and refine the student's knowledge and skills of the previous years. They begin to use folk arts more discriminately and productively in daily living. Growing differences in abilities and interests are characteristic at this age, and for this reason provision is made for individual preferences. Students are encouraged to formulate their own opinions and judgments based on wide exposure to folk arts through films, interviews with active bearers of folk customs, and reference books.

The benefits of performance, both solo and ensemble, can be fully utilized at this level. Although teaching objectives are essentially process rather than product-oriented, students should be given opportunities to share their talents with peers in a performance atmosphere. Thus, authentic or revivalist student performances, as an end in themselves, are a feature of folk arts at this stage. Reader's Theatre, based on folk tales, fairy tales, and ballads, is a valuable teaching medium.

A carry-over from the previous grade level is the importance of broadening the students' horizons about cultures other than their own. Consequently, the seventh grade emphasizes folklife genres from African and Asian countries; while the eighth grade emphasizes folklife from other regions of the United States.

Media equipment should be used to enhance interviewing, note-taking, editing, and composing skills.

Grade 7 Outline: African and Asian Folklife

1. Develop a positive attitude toward her/his own culture.
   - 1.1 Accept and appreciate work of others.
   - 1.2 Grow in the capacity to act in response to the interests and welfare of others.
2. Develop a positive attitude toward folk art as a human experience.
   - 2.1 Take an individual or personal look at folklife examples from different cultures.
   - 2.2 Accept and appreciate the lore of others.
   - 2.3 Work freely with others in the folk process, receiving and giving information.
3. Develop a positive attitude toward folk art as a human experience.
   - 3.1 Understand that an individual's and/or group's lore is a valid way of communicating.
   - 3.2 Understand that an individual's and/or group's lore can be influenced by the lore of another individual and/or group.
   - 3.3 Understand that cultural, historical, and/or geographical changes can influence a group's lore.
   - 3.4 Understand that an individual and/or group's folklife is a reflection of cultural heritage.
   - 3.5 Understand folklife genres in their historical perspective.
   - 3.6 Comprehend the universality of folklife.
4. Develop a positive attitude toward folk art as an art form.
   - 4.1 Understand folk art as a creative art form.
   - 4.2 Understand folk art as a creative art form with many different forms and styles.
   - 4.3 Understand that contemporary art has its foundation in folk art.
   - 4.4 Understand folklife as a creative vehicle for cultural expression.
   - 4.5 Develop confidence in her/his own aesthetic judgment about folklife genres.
5. See her/himself as a part of many groups: the family, the religious organization or church, and a wide range of ethnic, regional, national, and global communities.
   - 5.1 Appreciate the diversity of community, regional, national, and international folk life.
   - 5.2 Demonstrate an appreciation for a variety of ethnic folk cultures.
   - 5.3 Identify the similarities and differences in the transfer of African and Asian folklife to the people of North Carolina and the entire United States.

6. Identify with and/or acknowledge the influence of a variety of groups.
    - 6.1 Be aware of the contributions of occupational groups to the lore of specified regions in Africa or Asia.
    - 6.2 Understand the significance of the lore of selected ethnic groups that are prevalent in Africa and Asia.
    - 6.3 Indicate an understanding of folklife from selected regions of Africa and Asia.
    - 6.4 Understand the significance of folklife from selected regions of Africa and Asia on her/his own heritage and/or the heritage of her/his community.
7. Develop a sense of time and chronology with regard to the stability and change of culture.
    - 7.1 Relate her/his roots to community, regional, national, and/or international folklife.
    - 7.2 Grow in the capacity to understand the sequence of folk traditions—the relationship of things and people in the past to the present and future.
    - 7.3 Appreciate the influence of ideas and inventions in changing folklife genres in major regions of Africa and Asia.
    - 7.4 Understand the influence of major events in history on the creation of ethnic folklife in targeted regions of Africa and Asia.
8. Acquire a body of knowledge about African and Asian folklife.
    - 8.1 Recognize types or categories of folklife associated with selected ethnic groups in Africa and/or Asia.
    - 8.2 Be aware of selected folklife genres in relation to selected African and/or Asian cultures.
9. Select and use materials and media equipment appropriate to gain information about one's heritage and the heritage of others.
    - 9.1 Be knowledgeable of print, visual, and auditory resources that can be used to research African and/or Asian folklife.
    - 9.2 Combine data from more than one source, print and non-print, for reports.
10. Acquire skills necessary to record, interpret, and report oral customs and traditions.
    - 10.1 Develop evaluative skills.
    - 10.2 Analyze information from a variety of sources, including active and passive tradition bearers, and form judgments.

Grade 8 Outline: North Carolina Folklife

1. Develop positive attitudes toward her/his own culture.
   - 1.1 Demonstrate growing capacity to describe accurately the thoughts and feelings of others about their heritage and culture.
   - 1.2 Grow in the capacity to act in response to the interests and welfare of others.
   - 1.3 Accept and appreciate the work of others.
2. Develop a positive attitude toward the culture of others.
   - 2.1 When given age-appropriate folklife examples, offer non-judgmental explanations as to the differences in style and content of folk traditions different from hers/his.
   - 2.2 Grow in the capacity to accept criticism about egocentric perspective prevalent in her/his culture.
3. Develop a positive attitude toward folk art as a human experience.
   - 3.1 Understand that an individual's and/or group's lore is a valid way of communicating.
   - 3.2 Understand that an individual's and/or group's lore can be influenced by the lore of another individual and/or group.
   - 3.3 Understand that cultural, historical, and/or geographical changes can influence a group's lore.
   - 3.4 Understand that an individual and/or group's folklife is a reflection of cultural heritage.
   - 3.5 Understand folklife genres in their historical perspective.
   - 3.6 Comprehend the universality of folklife.
4. Develop a positive attitude toward folk art as an art form.
   - 4.1 Understand folk art as a creative art form.
   - 4.2 Understand folk art as a creative art form with many different forms and styles.
   - 4.3 Understand that contemporary art has its foundation in folk art.
   - 4.4 Understand folklife as a creative vehicle for cultural expression.
   - 4.5 Develop confidence in her/his own aesthetic judgment about folklife genres.
5. See her/himself as a part of many groups: the family, the religious organization or church, and a wide range of ethnic, regional, and global communities.
   - 5.1 Appreciate the diversity of community, regional, national, and international folklife.
   - 5.2 Demonstrate an appreciation for a variety of ethnic folk cultures.
   - 5.3 Identify the similarities and differences in the transfer of European, African, Asian, and Latin American folklife to the peoples of North Carolina and the entire United States.

6. Identify with and/or acknowledge the influence of a variety of groups.
    - 6.1 Understand the impact of occupational groups prevalent in North Carolina on her/his heritage.
    - 6.2 Understand the significance of various ethnic groups prevalent in North Carolina on her/his heritage and demonstrate knowledge about the folklife associated with these ethnic groups.
    - 6.3 Indicate an understanding of folklife from selected regions of North Carolina.
    - 6.4 Understand the significance of folklife from selected regions of North Carolina on her/his own heritage and/or the heritage of her/his community.
7. Develop a sense of time and chronology with regard to the stability and change of culture.
    - 7.1 Relate her/his roots to community, regional, national, and/or international folklife.
    - 7.2 Grow in the capacity to understand the sequence of folk traditions which is the relationship of things and people in the past to the present and future.
    - 7.3 Appreciate the influence of ideas and inventions in changing folklife genres in major regions of North Carolina.
    - 7.4 Understand the influence of major events in history on the creation of ethnic folklife in targeted regions of North Carolina.
8. Acquire a body of knowledge about North Carolina and/or United States folklife.
    - 8.1 Recognize the types of folklife associated with the three major regions of North Carolina.
    - 8.2 Recognize types or categories of folklife associated with targeted ethnic groups prevalent in North Carolina.
    - 8.3 Be aware of folklife genres in relation to selected regions of North Carolina.
9. Select and use appropriate materials and media equipment to gain information about her/his heritage and the heritage of others.
    - 9.1 Be knowledgeable about print, visual, and auditory resources that can be used to research North Carolina folklife.
    - 9.2 Combine data from more than one source, print and nonprint, for long reports.
10. Acquire skills necessary to record, interpret, and report oral customs and traditions.
    - 10.1 Distinguish facts and truths from fiction, opinion, or propaganda encountered in various forms of media and informant data such as active or passive tradition bearers.

Grades 9-12

Major Emphases

At the high school level the creative, cognitive, and aesthetic emphases of folk arts are realized both within individual courses and across a broad range of varied course offerings. The program as a whole should have, at the minimum, an introductory course which addresses major folklife genres common in North Carolina and which provides ample opportunity for fieldwork documentation.

Since student interest at this level is widely divergent, a broad range of course offerings should allow the individual an opportunity to specialize in specific segments of the program rather than the broad spectrum. Course offerings may be developed through five major folklife categories: oral tradition and performance; material culture or artifacts; custom belief and ritual; family life; and religious and secular festival and drama. The content of all of these courses should continue the development of the basic elements and activities featured throughout the K-8 sequence.

As knowledge of culture and heritage is acquired in various folk arts and folklife areas, the total experience serves to integrate and develop the student's personalities. In addition, the study of a broad range of folk arts literature and the understanding of folk arts in relation to the larger fields of arts, humanities, and world history are components of this program.

Grades 9-12 Outline: Introductory Folklife

1. Develop a positive attitude toward her/himself and others.
    - 1.1 Have increased communication with older people in the community.
    - 1.2 Learn to work cooperatively with others.
2. Grow in self-esteem.
    - 2.1 Demonstrate growth in self-management skills.
    - 2.2 Develop her/his problem-solving ability.
3. Acquire a knowledge of and an appreciation for the diversity and depth of folklife.
    - 3.1 Be knowledgeable of the folklife genres such as oral lore, traditional arts and crafts, and festivals and celebrations.
4. Improve study and reference skills.
    - 4.1 Use study and reference skills in writing a cultural journalism article and cataloging materials.
5. Use her/his folklife research skills to improve writing ability.
    - 5.1 Identify the audience and purpose for her/his writing.
    - 5.2 Select and narrow a topic.
    - 5.3 Survey materials for sources of information on a given folklife genre.
    - 5.4 Write short compositions using descriptive language.
    - 5.5 Use and cite quotations.
    - 5.6 Convey a theme in keeping with the purpose of her/his writing.
    - 5.7 Develop an outline for approval by the teacher prior to writing a cultural journalism article.
6. Use fieldwork techniques to improve listening and speaking skills.
    - 6.1 Articulate words clearly to achieve intelligible speech, and speak in a sequence meaningful to the listener.
    - 6.2 Use speech effectively for different purposes.
    - 6.3 Demonstrate the basic elements of courtesy desirable in person-to-person conversation and telephone conversation.
    - 6.4 Participate in a discussion group as both a participant and a leader.
    - 6.5 Decode oral language.

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Arts Education
Folk Arts

Grade Level: 9-12

Skills/Subject Area: Folk Arts (Introductory Folklife Course)

COMPETENCY GOAL 1: The learner will develop a positive attitude toward her/himself and others.

Objectives	Measures
1.1 Have increased communication with older people in the community.	1.1.1 Perform chores or other helpful tasks for contact with older people.
	1.1.2 Make social visits to the contacts after the interview.
	1.1.3 Talk more easily with her/his older neighbors and relatives.
1.2 Learn to work cooperatively with others.	1.2.1 Teach others in the class at least one craft, dance, or verbal lore, s/he has learned during an interview with older people in the community.
	1.2.2 Work as a team toward a goal.
	1.2.3 Care for equipment properly so it will be operating when others need it.
	1.2.4 Keep deadlines in order not to slow down others who may be depending upon her/his completion.

Workbook

FOLK*
LORE
in the
Classroom

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Indianapolis, Indiana

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Folklore in the Classroom

Betty J. Belanus, Project Coordinator

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Making Sense Out of Contemporary Phenomena

Objectives

- Understanding that the advent of high technology and other modern phenomena does not kill folklore, but creates new variants on old folklore themes;
- Recognizing the myriad examples of legend material available in print and electronic media today;
- Learning what shape ancient beliefs, such as belief in supernatural phenomena, may take in today's world; and
- Understanding how folklore helps Americans come to grips with such modern problems as crime, violence, the disintegration of the family, racial tension, and new values and lifestyles.

Introduction

The relationship of folklore to today's modern world may still seem an anomoly to some readers. This essay by Inta Carpenter, Associate Director of Special Projects at the Folklore Institute of Indiana University, clearly explains the way in which contemporary print and electronic media can perpetuate folklore and folk attitudes. Carpenter offers insightful comments about the function of modern folklore in our lives.

Understanding our modern world is an important issue in education today. In her essay, Carpenter uses examples from recent newspapers, magazines, and television and radio broadcasts, and describes stories and situations familiar to any contemporary American. Her goal is to suggest ways teachers may sort through the modern phenomena affecting students today and help students — and teachers themselves — better understand contemporary life by recognizing its folkloric aspects.

Making Sense Out of Contemporary Phenomena

Inta Gale Carpenter

Most people in American society would admit an important connection between folklore and faraway societies, but they would think of themselves as somehow having outgrown folklore. They are civilized, urbanized, and thereby, "unfolklorized." But they are mistaken. Just as the past was once the present and gave rise to folkloric expressions appropriate to certain life experiences, so people today generate forms infused with meanings equally appropriate to our time.

"Folklore comes early and stays late in the lives of all of us," writes folklorist Barre Toelken in his recent book *The Dynamics of Folklore* (Boston: Houghton Mifflin, 1979). Each stage of human development brings its special interests, pleasures, tasks, and points of view — hence folklore arises in part from our everyday experiences and routines. Folklore is a universal of every society; it grows out of controversy and chaos, taking on coarse and obscene forms, just as often as it evolves from order and necessity, taking on utilitarian and philosophical forms. Through folklore, we explain, joke, compete, speculate, mourn, negotiate, celebrate, remember, play, create, ridicule, and even curse. The intimate links between social life, cultural values, and folkloric expressions constitute a persuasive argument for the incorporation of folklore materials into classroom discussions.

One way to begin to understand the variety of contemporary phenomena that concern us all is to scan daily newspapers or such weeklies as *Time* magazine. If students begin with a general understanding of what folklore is and how it operates, they will quickly see, by examining items from the print media, how people immediately comment upon, structure, and interpret daily events through the folklore process. In many cases, students may be motivated to follow up the usually brief descriptions or scanty allusions they find by searching out supplemental library information, by interviewing community residents, or by attending more sensitively to the informal conversations of their own peer groups. Their involvement will bring home the point that folklore has a familiar rather than a quaint ring because all of us are still generators of folklore — even in our 20th century, technological settings. By personalizing knowledge, such a discovery makes the strongest impact on expanding minds.

Living in a Technological World

An assistant director for curriculum in the Indiana Department of Education once advised me to avoid entirely the word folklore when communicating with teachers, because the word connotes the misinformation and superstition of the uneducated, which schools have the duty to eradicate, not encourage. Such a view relegates folklore to a backwoods world and misrepresents its nature. In a technological world, every bit as much as in one more directly tied to natural phenomena, ample evidence demonstrates that people try to make sense of the events in their lives through folklore. What is more, they do so with attention to aesthetics and creativity.

Contemporary legends and jokes are perhaps the most accessible evidence of folklore's role in modern society. The legend as a genre characteristically encapsulates our encounters with the unknown — whether the supernaturally or technologically mysterious or the simply unexplainable. These seemingly realistic stories are said to have happened recently, to ordinary people, in ordinary, often nearby, locations. Although not necessarily believed by their tellers, these accounts nevertheless sound credible. Some urban legends update ancient motifs, such as the tale of the boy castrated in the restroom of a suburban shopping mall, which echoes similar atrocities reported from as early as the second and third centuries A.D. Toelken cites such legends as examples of a major theme in folk tradition: "the international minority conspiracy," whose latent message is cultural paranoia about "those people" (hippies, blacks, or any group other than one's own) who are "out to get us" and who strike in such safe, middle-class settings as shopping malls or department stores.

Conversely, legends may spring directly from recent conditions. I vividly remember my surprise at discovering that a story about the killer in the backseat — which I had believed and which had prompted me always to check my own car when driving at night — was in fact a traveling legend that first surfaced in the late sixties. What is most interesting about these stories is not whether they are true, but rather, what an analysis of them — their contents, their protagonists, the situations in which they are shared — reveals about the character of contemporary society.

Shopping malls, cars, fast-food restaurants, and their countless anonymous producers, suppliers, and clerks have displaced the extended family circle we once relied upon for our necessities. We voice our apprehension about this situation in modern narratives. For example, in the late sixties and early seventies, a particularly ubiquitous tale reported that a poisonous snake had bitten a customer at a large discount store (usually K-Mart). A 1969 reader service column (often a good source for currently circulating folklore), in the Buffalo *Evening News* printed the following;

> Q: Why hasn't your paper printed the story about the snake that crawled out of some imported goods at a local store, and bit a lady customer?
> C. L., Orchard Park
>
> A: Because it's not true. It's a no-no. This is one of those bizarre stories that have been making the rounds in recent weeks. It's completely without foundation. The hospitals where the woman was supposed to have been taken say it just never happened.
>
> Such a victim would have needed anti-snake serum; only the Buffalo Zoo has an ample stock handy, and it remains intact.
>
> This grew as it was told—like any good story. It ultimately became a cobra and seven little ones, which made the passage here in an Oriental rug![1]

This cautionary tale seems to reflect popular distrust of the new and impersonal business establishment and of the foreigners whose goods they market. Yet note the urgency with which the column presents "evidence" to counter the distressing possibility that the tale is true: the hospitals' denials, the need for anti-snake serum, the zoo's intact supply.

Modern legends surface, proliferate, and give way to new themes, the succession of which gauges people's changing concerns and fantasies. Jan Brunvand's *The Vanishing Hitchhiker* (1981) and *The Choking Doberman* (1984) take a fairly comprehensive look at legend themes. These seemingly trivial narratives — about flies in coke bottles or rats mixed in with Kentucky Fried Chicken, for instance — are powerful indicators of public thought and influencers of public behavior. Not too long ago newspapers reported that the makers of Bubble-Yum had hired a public relations firm to quiet consumer alarm over tales of spider eggs in the new brand of gum. McDonald's similarly invested considerable money to disprove charges of "wormburgers" at the Golden Arch. It would seem that as we venture forth from family cottages and kitchens into the world of malls and fast-food chains, we need to continually test the "what-if" factor of new contexts through the seemingly actual — but actually hypothetical — situations contemplated in the urban legends.[2]

Folklorists increasingly turn to "folk topics" — what people do or talk about when they get together — for clues to new folklore forms and themes. One constant in many conversations is confusion over changing mores. As male-female role stereotypes give way, perhaps some of these narratives covertly criticize the mother who, in pursuit of a professional life, neglects her household and exposes her family to the dangers of "eating out," or her children to the care of strangers. Or perhaps modern jokes and legends express anxiety over the more general break-up of families. Many children in any classroom have divorced parents, and some stories/legends express children's emotional doubts about their importance to their parents.

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[1] Jan Harold Brunvand, *The Vanishing Hitchhiker: American Urban Legends and their Meanings* (N.Y.: Norton, 1981) and *The Choking Doberman* (N.Y.: Norton, 1984). Most of the legend themes referred to can be found in these two books of texts and commentary.

[2] Brunvand, *Hitchhiker*, 191.

Folklorist Libby Tucker describes a situation in which members of a girl scout troop dramatized legends. In one legend, the father character says to the babysitter, who has just saved his children from a murderer, "You did well, even if you're young. Now we can marry. Divorcing is easy."[3] In such brash statements that divorce is easy, children express their sense that they are left out of consideration completely. Newspaper headlines read by children as well as adults all too frequently report, "Viciousness of child abuse is increasing" (Bloomington *Herald-Telephone*, 7 September 1984). I remember first hearing about the dead-baby joke cycle about five years ago; a friend told me about the off-handed way in which her eleven-year-old son told her a joke about abortion. When she expressed her horror, he quipped, "But grown-ups don't care about babies any more."

With this same theme, a reader service column in the *Herald-Telephone* addresses the following question on 8 August 1984:

> I recently heard on the 700 Club television program that aborted babies are being used by cosmetic companies in their products. One of the ingredients mentioned was collagen. I have been very bothered by this and would like Hot Line to find out if this is true. I have seen many products that contain collagen and I certainly don't want to use them if it comes from aborted babies. H.H. Bloomington

Hot Line answered that according to the director of the Division of Cosmetics Technology for the FDA, the information about the use of aborted human fetuses was generated by certain right-to-life groups. Although the FDA had not yet substantiated such stories, investigations were continuing. This legend has surfaced in one of today's most strident debates — between the pro-life and pro-choice groups — and demonstrates, yet again, what a powerful vehicle of communication — and defamation — folklore can be, and how quickly it responds to contemporary issues.

Other urban legends describe direct encounters with technological innovations before which humans are helpless. On National Public Radio a bank employee once recounted hilarious tales of customers' misadventures with money machines, from incredible financial bonanzas to amazingly frustrating complications. He speculated that the rapid circulation of these supposed personal experiences contributed to the initial reluctance to use the machines. Newfangled contraptions seem always to inspire man's ire, awe, or fear. Microwaves touched off only the latest of many rich cycles: "It seems there was an old lady who had been given a microwave by her children. After bathing her dog she put it in the microwave to dry it off. Naturally, when she opened the door the dog was cooked from the inside out."[4] Earlier versions of the cycle describe the fate of unlucky pets who crawled into gas ovens or clothes dryers.

Among computer specialists (or for that matter within any occupation group), technical jokes and terminology abound. In the fifties, we assured ourselves that computers could not compete with human brain power, at least not in such matters as the handling of metaphors: "The spirit is willing but the flesh is weak" was translated by the computer as "The liquor is good but the meat is terrible." Our fear of being replaced by the machine is not easily assuaged, however, and a more recent joke is ambivalent about the ultimate outcome (or maybe, as computers have become "user-friendly," we can now joke about our anxiety): "A super computer is built and all the world's knowledge is programmed into it. A gathering of top scientists punch in the question: 'Will the computer ever replace man?' Clickety, click, whir, whir and the computer lights flash on and off. Finally, a small printout emerges, saying, 'That reminds me of a story.' "[5]

Just as technology is the stuff of contemporary folklore, so technology also serves to transmit folklore, with a rapidity unimaginable — and often unacceptable — to those tied to the old notion that equates folklore with illiteracy. Ask anyone today about xerox lore, and they may not respond to the unfamiliar term; but show them an example, and it will be immediately recognizable: from the posters on office bulletin boards lamenting, "Why must I work with turkeys, when I could soar with the eagles?" to the obscene visual jokes hidden away in desk drawers.[6] To office workers these photocopied jokes and sayings are as creative and meaningful as the songs loggers or cowboys in an earlier era sang to each other.

Technology also spawns new forms, such as folk art figures carved from left-over scraps of metal in the factory or graffiti which could only be created with vibrant colors from the spray paint can and huge "canvases" of urban buildings. New mediums for folklore expression have been created, such as family photographs that encode stories and record celebrations or home movies that express values and worldview.

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[3] Libby Tucker, "The Dramatization of Children's Narratives," *Western Folklore*, 39:3 (1980), 184-97.

[4] Brunvand, *Hitchhiker*, 62.

[5] Both quoted examples are from Alan Dundes, *Interpreting Folklore* (Bloomington: Indiana University Press, 1980), 17, 19.

[6] See Alan Dundes and Carl R. Pagter, *Work Hard and You Shall Be Rewarded: Urban Folklore from the Paperwork Empire* (Bloomington: Indiana University Press, 1978).

Continued Presence of the Supernatural

Spectral wonders live side by side with technological ones, for it seems that belief in the rational powers of the mind eternally vies with belief in the forces of the supernatural. Historians tell us that in colonial America people quite routinely trusted divine providences ("replete with ghosts and apparitions, heavenly signs and pernicious omens"), through which they believed God communicated with them.[7] Today, we tend to relegate those who cling to such beliefs to the fringes of our society, yet taken together their numbers are far from insignificant. Consider the belief in speaking in tongues; recall the seer brought in to help with the drawn-out search for the Atlanta murderer; ponder newspaper reports of violence which victims, or their relatives, credit to hoodoo, black magic, or even as a countermeasure to vampires; account for the sightings of the Loch Ness monster, Big Foot, or UFOs; rationalize the shroud of Turin; or explain the St. Christopher statues, lucky rabbits' feet, or other symbolic magical objects prominently displayed on the dashboard of a car or suspended from the rearview mirror; or attempt to dismiss the growing cycle of narratives about near-death experiences.

Under the photo of a good-looking man, in one of the many newspapers I have looked through, was a particularly grisly and tragic report: "Accused devil worshipper takes own life." The story described a seventeen-year-old found hanging from a bedsheet in his isolation cell after he had been accused of gouging out the eyes and sticking knives in the head of another teenager. He belonged to a satanic cult, the "Knights of the Black Circle," whose dozen chanting members had witnessed the ritualistic slaying "by a roaring fire in a wooded area" of an upper-middle class harbor town in New York State. To explain the murder with logic rather than attribute it to demonic forces, the article alluded to the "theft of ten bags of the drug angel dust," which the killers believed their victim had stolen from them and which police believed the cult members may have been high on during the killing.

A number of themes connected with the supernatural are considerably less life-threatening. The spectre of the benign vanishing hitchhiker, the classic automobile legend, crops up frequently. Known world-wide and traced as far back as an 1890 Russian newspaper account, it has pulled into its orbit current events, local persons, religious figures, countless specifics of places, names, photographs, clothing, and behavior of wandering ghosts. It has been the subject of popular country-western songs and television shows. A recent version incorporates the ancient motif of the heavenly messenger traveling on earth in the guise of a human. A young, handsome, blond, bearded, and long-haired man (often dressed "like a hippie" in blue jeans or in a white robe) appears on our superhighways, and occasionally even claims to be Jesus.

Obviously, then, anyone who would argue that belief in the miraculous is dead in contemporary society would quickly be proved wrong. The 1 August 1984 *USA Today* included a headline that read: " 'Miracle Infant' surprises parents, doctors with life." The article quoted the expectant mother; she had already made funeral plans because she entered the hospital "believing I'd be delivering a dead child." Pandemonium broke out when a 7 pound 7 ounce daughter was born alive. "You can tell me whatever you want about the machinery being defective and getting a false reading," said the father. "But I am convinced that she really was gone, and that it was a miracle that brought her back." Thus, in a world full of technological life-saving drugs and detectors, the unexplainable remains; and in order to understand and to establish order in seeming chaos, people turn to pre-technological answers. A not altogether different principle is at work when cancer patients give up on conventional medical wisdom and turn to natural foods or unproved drugs, or arthritis patients wear copper bracelets to effect a cure.

Even American corporations, symbolic of modernity and efficiency, become entangled in the webs of supernatural fancy and belief. The trademark for Procter & Gamble is essentially the profile of an old man's face in a crescent moon, facing left toward thirteen stars, all enclosed in a circle. The company has a historical pedigree to explain the evolution of this insignia, but many people contend it is really a Satanic symbol referring to P&G's support of a demonic cult. Supposedly, the founder long ago made a pact with the devil, which guaranteed his company's prosperity if the devil's sign were placed on every product.

These rumors seem to have begun in 1980 in connection with the rise of the Reverend Sun Myung Moon's Unification church and concern that P&G was backing the "Moonies" financially. Later, the fear of "real Satanism" among various fundamentalist Christians made the trademark stories seem plausible, and many versions spread via church bulletins and radio talk shows. P&G eventually sued eight individuals, seven of whom were Amway distributors. After quieting in 1983, the rumor "rather unexplainably has surfaced and taken on a new life in 1984," a P&G spokesman is quoted as saying in the *Herald-Telephone's* Hot Line column of 18 August 1984.

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[7] Richard M. Dorson, *American Folklore* (Chicago: University of Chicago Press, 1959), 24-38.

Violence in Everyday Life

Today's urban dwellers are particularly attuned to the possibility that random violence may break forth in the routine of their daily lives, and for them, "muggers that stalk prove even more terrifying than ghosts that walk."[8] Richard Dorson in his chapter on "Crimelore" in *Land of the Millrats* demonstrates how muggings, holdups, robberies, rapes, murders, assaults, break-ins, vandalism, thefts of cars and car parts prompt cycles of tales. Survivor-victims seek a catharsis by telling the stories, and their listeners are provided with a way of absorbing survival techniques. Grounded in personal experiences, these crime tales nevertheless bear the hallmarks of folkloric narrative. They depend upon formulaic character types and actions (clever robbers as tricksters, assaulters as ogres, bystanders as valiant heroes, police as simpletons) and traditional patterns of storytelling style (internal dialogue, repetition, a mood of suspense building toward a climax). Passed on orally whenever people gather and talk, these narratives are also found in newspapers and heard in courtrooms and on radio and television talk shows.

Their circulation not only results in an ever-widening pool of second-hand retellings, but also gives rise to beliefs and superstitions about how to ward off crime (wear your mink coat inside out; walk only in the middle of the side walk) and to jokes, in which people struggle to contain the horror by bringing it to more manageable levels. The siege of killings at McDonald's in the summer of 1984 launched a series of morbid jokes, and the event itself quickly was labeled the "McMassacre." Shortly after the Guyana mass-suicide of 1978, I remember standing in an impatient crowd on a chilly winter night waiting to be let into a concert, when someone yelled out, "Let us in or we'll all drink Kool-Aid." It was an ultimate threat to the bar owner, yet a humorous one, and most of us responded with laughter.

In first-hand accounts (called personal experience narratives by folklorists), the victim describes a particularly frightening crime encounter. Listeners later repeat memorable episodes at second hand, and actual events gradually mingle with the embroidered and apocryphal to form a cycle of stories. No one is immume from attack, not even an athletic white male such as the recently emigrated Greek colonel in the following account, who lives in a posh New York apartment building:

> As part of his personal fitness regimen, he jogged around the block every morning at seven a.m. This particular morning as he completed his circuit and entered his apartment building, a stranger followed him inside, past the doorman. Assuming him to be an occupant of the building, the colonel held the elevator door open for him, pressed the button for his own floor, and asked the other which floor he wanted. The stranger whipped out a knife, pressed the blade against the colonel's stomach, and growled, "I'm going to your apartment." As soon as they entered the apartment, the stranger demanded to know where the colonel kept his ties, then bound and gagged him. The robber helped himself to suits and the stereo, warned his victim not to call the police for thirty minutes, and made his exit. The colonel freed himself after a few minutes, called the police right away, and waited for two hours for them to come, only to hear them say there was nothing they could do.[9]

But the robber does not always walk away with his loot. *Woman's World* of 20 April 1982 prints a very popular legend that began to circulate in the early eighties:

> A weird thing happened to a woman at work. She got home one afternoon and her German shepherd was in convulsions, so she rushed the dog to the vet, then raced home to get ready for a date. As she got back in the door, the phone rang. It was the vet, telling her that two human fingers had been lodged in the dog's throat. The police arrived and they all followed a bloody trail to her bedroom closet, where a young burglar huddled—moaning over his missing thumb and forefinger.[10]

As personalized crime narratives assume legendary form, two especially vulnerable targets emerge: women and teenagers. Characteristically, the villains are males. The themes of the horror legends told by and about teens are familiar to most of us. The hook man threatens a couple parked on lover's lane; a coed dies clawing at the dorm door following the attack of a hatchet man; a babysitter is harrassed by obscene phone calls from a man who turns out to be on an upstairs extension. In these tales, teenagers test adult situations — sexual license, staying out late, playing house — and usually run into trouble. Implicitly, then, these texts prescribe the correct behavior necessary to avoid danger and actual violence. In addition, the families depicted in these texts have relinquished to outside agencies the responsibilities they once assumed for themselves. One tale, for example, reports the sexual crime resulting from a school sex education program: a boy supposedly goes home and rapes his little sister in order to practice what he learned in class that day.[11]

The telling and retelling of most modern legends and jokes probably serves to perpetuate and reinforce community norms better than any moral didacticism on the part of parents or teachers. Folklore nurtures the newest of emerging values right along with the older ones. Adolescents are particularly good barometers of changing social attitudes. They must sort out their own values and goals, and as they move out from home into the larger world, the world's dangers seem to close in on them. So perhaps with the topic of changing social values, it is especially fruitful to go to the source, to discuss with teens themselves their own major fears and fantasies as expressed in their favorite "true" stories and jokes.

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[8] Richard M. Dorson, *Land of the Millrats: Urban Folklore in Indiana's Calumet Region* (Cambridge, Mass.: Harvard University Press, 1981), "Crimelore," 213-31.

[9] Ibid., 217.

[10] Brunvand, *Doberman*, 3-4.

[11] Ibid., 132.

People, Places, Events

" 'Forward, harch!' for academies" proclaims a headline in *USA Today*. Within minutes of their arrival in Colorado Springs, young men from fifty states and several foreign countries begin an initiation ritual into a new group — the Air Force Academy. They are immediately dubbed *doolies* (a term based on the Greek word for slave) and only two out of three of them will make it to graduation. A large part of their task in the first weeks and months will be to crack the code of their new environment, and much of this code is "written" in the language of folklore, particularly of custom and jargon. "Seems like every time I turn around, someone's chewing me out. This morning at breakfast, I got yelled at for drinking my milk too fast, letting my shoulder touch the back of my chair, putting my fork in the wrong place and a dozen other things," the newspaper reports one student as saying.

Along with the boys at the Academy, we are all members of groups, and both consciously and unconsciously we set ourselves apart as "special," or simply different, through language, rituals, costumes, customs, and eventually narratives about a shared past full of reminiscences about favorite characters and times. In other words, people in groups generate folklore about groups. In executive cafeterias new employees strive to master the etiquette of "eating for success," a code every bit as elaborate and esoteric, though perhaps less visible, than that which binds together Shriners or members of Job's Daughters. Through adherence to clothing conventions, preppies set themselves apart from punks, country-club members distinguish themselves from the Archie Bunkers in Queens. We all remember the "secret" clothing codes of grade school: red on Friday meant a girl had "gone all the way"; pink and green on Thursday indicated the wearer was "queer."

Recently earrings have become a symbol of groupness, and in her syndicated newspaper column (*Herald-Telephone*, 6 August 1984) June Reinisch of the Kinsey Sex Research Institute tries to unscramble their meaning:

> Question: I understand that some gay men now wear a single earring in their right ear as a mark of recognition. Recently I've seen a few women wearing one or more earrings—but only in their right ear. Does this indicate they, too, are gay?
>
> Answer: No, it just means you've seen people who are following the current fashion fad of wearing ear decorations asymmetrically. Both men and women are doing this, and it doesn't signify that the person is either heterosexual or homosexual.

Ann Landers is not so sure. When she is asked essentially the same question, she replies (*Herald-Telephone*, 15 August 1984):

> Dear Loo: Single earrings are worn by straights as well as gays, which answers the question you didn't come right out and ask, but I'm sure you were wondering about. Those single earrings are just a fad—like a crewcut, a ponytail or a Mohawk.
>
> When a man is straight, whether the earring is in the left ear or the right ear, it has no special significance. With gay males, however, I am told there is a specific meaning. An earring worn in the left ear signifies the wish to be the dominant party in a relationship. When the earring is worn in the right ear the male is making it known he prefers to play the submissive role. I am told that this code is said to be understood by homosexuals all over the world.

Stories as well as customs and costumes reveal the nature of a group. A 30 July 1984 *Herald-Telephone* article profiles Jerome Wood, a 47-year-old carnival barker who likes to tell about his occupational group:

> "Hey you can use your own judgment whether they're true or not." He just tells them how he's heard them, with no guarantees.
>
> Used to be that nobody could win at the carnival unless you wanted him to. "We used to pay people to carry teddy bears and things on the midway," Wood said. That way, people didn't get too discouraged—and girlfriends would continue to press boyfriends to win one, too. Hardly anyone did.

Just about anything can unite people, either for lifetimes (family reunions are a traditional celebration of the blood relationship bonding this group) or in more transitory and anonymous ways. For example, the opening of White Castle in Bloomington in the summer of 1984 caused quite a flurry as like-minded afficionados of the tiny burger jammed the parking lot and waited in lines fifteen cars deep at the drive-in window. Two uniformed guards had been hired by the firm to "direct traffic" (and to add to the mystique): "White Castle—the caviar of Middle America—has become as much a happening as a meal," reported the local paper (*Herald-Telephone*, 8 July 1984).

People also use language to set themselves apart and to encode values. Regional speech variations are the most obvious example, but still finer distinctions include the "rappin' " now so popular from the black ghettos, or the snobbish euphemisms of the wealthy that describe a room loaded with expensive stuff as "tastefully appointed," or old and rich women as "elegant" (*Herald-Telephone*, 26 July 1984). In Hollywood, reportedly language — like the right car or the right address — is used to impart status and savvy; a *Newsweek* (25 June 1984) article on "The Talk of Tinseltown" includes a glossary of movie business terms — high concept, heat, wide break, turnaround, the back end — which are used according to strict rules. Mass communication disseminates speech innovations so rapidly today that almost as quickly as they are created, they are preempted or parodied by the mainstream, and fade from use among their originators.

Intimately connected with values, language reflects the continuing double standard in American society. Compare, for example, the connotations (and stereotypes) evoked by "bachelor" versus "old maid." The word bachelor in no way implies an absence of sexual activity whereas old maid does. Similarly, think about "dirty old man" versus "little old lady," and the implication that even an aged male is expected to continue at least to attempt sexual adventures whereas comparably aged females are left sexless.[12] By becoming aware of biases hidden in our language, we become self-conscious about our social attitudes.

A story about the "running of the bulls" in Pomplona, Spain, suggests several fruitful avenues to explore in the classroom. Under the picture of a group of men and bulls is this caption: "Angry bulls chase daredevil runners along a 900-yard route to the bull ring Sunday, second day of the annual San Fermin festival. . . . The event was popularized in Ernest Hemingway's novel *The Sun Also Rises*; actress Margaux Hemingway was there filming a documentary on her grandfather." Ritual, obviously, is not a long-lost paganistic custom, as some might think. Rather, rituals continue to fulfill deep psychological and social functions. They also point to cultural differences. Americans, for example, do not "run" bulls, but "throw" them in rodeos. Why the difference? The "daredevils" in Spain find counterparts in the activities of American teens who dare one another in the game "chicken."

The bull-running ritual is part of the San Fermin festival. A resurgence of festivals has occurred in the United States in the last decade. In North Carolina, a "hog-hollerin' " contest proclaims regional identity, as do these examples: in Texas a "Watermelon Thump," in northern Indiana a festival of Auburns, Cords, and Duesenbergs. These events are all expressions of self, whether in the form of the boosterism of small towns or the ethnic pride of a group of people.

State, regional, national, and international individuals and families catch our eye. Our interest in Princess Di generates both awe-struck admiration and imitation (the haircuts, the clothes, the christening of babies) and our irreverent jests. Michael Jackson's phenomenal rise to stardom is a good example of the process of hero formation and subsequent defamation. At first, grade schoolers, particularly the girls, exchanged a varied repertoire of rumors about Jackson's sexual preference or about the reasons for his single white glove; they tacked up his posters and accumulated all the paraphernalia. But as the glitter faded, the jokes and parodies began: Jackson wore the single glove because he couldn't afford the other one; Brooke Shields stopped seeing Michael because he didn't "Thriller" anymore.

This folkloric attention is by nature ephemeral, because it speaks to and expresses moods and attitudes of the moment. Our attachment to Jack Kennedy and our reluctance to face his loss were quickly symbolized in the rumors shortly after his assassination that he had not died, but had been wounded, was paralyzed, and was living on some remote island. A reverse rumor circulated about Paul McCartney: the photo on the album cover of *Abbey Road* and the lyrics of one cut when played backwards provided the proof that McCartney was dead.

But local heroes (and antiheroes) grab our attention as forcefully as those seen on "Entertainment Tonight." In recent months, lottery winners have become the unwitting heroes of our accounts about the strategies that led to their sudden acquisition of wealth. Whether heard second hand or reported in newspapers, these stories of winning assume a structured form: "Mrs. Yates said her husband Charley, 33, gave her the final $40 he had to his name last week and told her to play the lottery." But sometimes we find ourselves admiring antiheroes. For instance, in the 1970s, an eccentric hermit living under a bridge in the Calumet Region of Indiana was accepted, even semi-adopted, by the community. He was as dirty and seemingly shiftless as the "hippies" the residents denounced, but he was allowed to "loaf" in a society that values work. The local fast-food restaurant fed him virtually for free, and neighbors related elaborate and varying stories, mostly of the tragic loss of a sweetheart, to justify his actions.

Why do we grope for explanations for the hermit when we do not proffer equal charity toward "welfare cheats," "winos," or hippies? The Indianapolis *Star*, 14 May 1978, gives a sampling of the "comforting, sometimes fictional captions" people use to explain the disturbing presence of New York City's bag ladies: "There are crossed wires under their matted hair. They are there by choice. They are gripped by paranoia that compels them to flee human warmth. They are really eccentric matrons who live on Sutton Place or Beacon Hill, donning rags daily to sally into the streets, a bizarre alternative to bridge club."

But lest we assume that only big cities contain such "freaks," an article in the *Herald-Telephone*, 31 July 1984, reminds us that rural settings are equally hospitable: "When Fleta and Kermit [name withheld] were delivered to the custody of the Indiana Department of Correction to begin twoyear prison terms on Friday, they left an estimated 10-30 dogs behind, locked in their home north of Spencer." A picture of the home dominates the front page, showing a shack built from assorted materials and "repaired" with rags and cardboard packaging with shadowy forms of dogs peering through the windows, and a yard littered with a broken washing machine, scattered pots and pans, and unidentifiable debris. According to the news reports, it was a place of "substandard sanitary conditions, where animal and human waste were common in all rooms of the house." Narratives, undoubtedly, circulated among neighbors and city officials dealing with the situation. The story reminded me of reports some ten years ago of the equally squalid living conditions of the Bouvier sisters, relatives of Jacqueline Kennedy Onassis. These two women were said to be eating from tin cans, and never washed dishes, or apparently themselves, while the family mansion deteriorated around them.

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[12] Dundes, *Interpreting Folklore*, 160-75.

These many examples serve to suggest how all of us — in any age group or economic bracket — traditionalize our experiences and how we shape our most deeply felt values into appropriate forms. Granted, folklore is just one of many avenues open to us in our attempt to make sense of human life, to find its beauty, and to seek entertainment from it. We all turn to libraries, concert halls, museums, and churches as well. But perhaps most characteristically we turn to each other, to share with our friends and relations — and occasionally with sympathetic strangers — what gives us joy or causes us pain, what makes us laugh or confronts us with mystery and fear. Life is the stuff of folklore, but we are its shapers, as we turn experiences and needs into appropriate and aesthetic folklore forms.

If this essay has raised rather than answered questions, it is because part of what we do through folklore is pose questions for which there are neither right, nor wrong, nor easy answers. And we often raise such issues in symbolic and therefore oblique ways that are difficult to decode. Simultaneously, folklore adds satisfaction and beauty to our lives, through folk forms of art, dance, music, and play that people have created over generations of living together or which we improvise during the many moments of our social interaction with each other.

What makes folklore indispensable in the classroom is our intimate first-hand knowledge of it, and through it, of ourselves and others. It is a knowledge too often overlooked and therefore not used in formal educational settings. Teachers who help students become self-conscious about how everyone uses folklore, and why, will help them move naturally toward a better grasp of such large and abstract concepts as cultural continuity and diversity, human relations, race and ethnic groups, sexual mores, cultural values and aesthetics. Folklore is a classroom tool that effectively connects the world in textbooks to the everyday world of the student and which demonstrates that reflection, analysis, and creativity are innate characteristics of human beings, which the school refines and enlarges rather than engenders. Teachers who turn to folklore will have at their disposal a tool that fosters the kind of rapport fundamental to lasting instruction.

Key Works

Brunvand, Jan Harold. *The Choking Doberman.* N.Y.: Norton, 1984.
The most recent volume of modern legends; it includes sample texts, brief histories of the development of themes, and straightforward analysis.

————. *The Vanishing Hitchhiker: American Urban Legends and their Meanings.* N.Y.: Norton, 1981.
Essentially the same approach as *Doberman.*

Dorson, Richard M. *America in Legend: Folklore from the Colonial Period to the Present.* N.Y.: Pantheon, 1973.
Makes the case that American folklore reflects and explains the American historical experience. Divides American history into four "lifestyles": religious, democratic, economic, and humane.

————. *Handbook of American Folklore.* Bloomington: Indiana University Press, 1983.
Includes over sixty brief, readable articles that range freely and broadly over folklore topics, techniques, theory, and use.

————. *Land of the Millrats: Urban Folklore in Indiana's Calumet Region.* Cambridge, Mass.: Harvard University Press, 1981.
Shows the rich and varied folklore that exists in a heavily industrialized region of the U.S.

Kirshenblatt-Gimblett, Barbara. "The Future of Folklore Studies in America: The Urban Frontier." *Folklore Forum,* Vol. 16, no. 2 (Fall 1983), 175-235.
A long article focusing on the traditions that are "home-grown" in urban soil.

Folklore journals, particularly *Indiana Folklore* and the last decade of *Western Folklore,* are worth consulting. Each concentrates on contemporary forms of folklore. *Indiana Folklore* gives a good sampling of the supernatural themes found in the Midwest: psychic fairs, ghostly women, witchcraft, haunted cemeteries — and jetliners, UFOs, and Halloween apparitions.

Folklore in Modern Media

Age: junior high and high school

Objectives:

- promoting awareness of folklore in mass media
- using popular media (television, radio, magazines, etc.) as educational tools
- expanding awareness of the perpetuation of folk attitudes and forms in modern life

Instructions:

As the preceding essay suggests, the print media is a rich source for evidence of how folklore reports and interprets contemporary phenomena. Students might attempt to broaden this perspective by comparing and contrasting a variety of media and by working in groups of three or four to do collecting and analysis. They could focus on the plethora of topics that surface or teachers could assign specific subjects to explore. Likely possibilities include these different media:

- oral channels
- newspapers and magazines
- cartoons (*New Yorker*, Doonesbury, newspapers, popular magazines)
- television shows and commercials
- radio talk shows, such as "Sunday Night Live," a call-in program in Indianapolis that is very rich in folk topics and folk interaction.

A "scrapbook" of items collected could be made individually, or collectively. Actual stories from newspapers or magazines, and cartoons clipped from these sources (or xeroxed copies) could be included, as well as brief synopses or excerpts from television and radio programs. Advanced technology available to some students and/or schools may permit audio or video copies of electronic media as well.

The student groups should then compare and contrast what they find in terms of content, style, intended audience, effectiveness and scope of communication.

Modern Occupational Folklore

Age: junior high and high school

Objectives:

- **increasing communication between students and their parents and parents' colleagues**
- **helping with career choices through better understanding of modern occupations**
- **understanding the types of folklore perpetuated through work settings**

Instructions:

Students might begin with themselves, and their own families, to collect occupational folklore.

- First of all, they might want to write down (or better yet tell each other) what they know of the jokes, personal experience narratives, celebrations, rituals, pranks, xerox lore, "characters," or jargon connected with their parents' jobs. This presentation could be recorded.
- Secondly, they could interview their parents to expand and clarify their information.
- Next, they could interview their parents' co-workers and, if possible, visit the work place and make observations.

Questions of parents and co-workers could include:

- How does someone learn this job?
- What do experienced workers do to newcomers to make them become "part of the gang"?
- What jokes do the workers share?
- Are there special ways of celebrating holidays, birthdays, or other occasions on the job?
- What are the relationships between the "boss" and the workers?
- How has the job changed over the years?

If the workplace can be visited, students should note the following:

- What type of cartoons/signs/xerox lore are tacked up on walls and bulletin boards;
- Where workers congregate on breaks, and who "hangs out" with whom during breaks;
- Physical arrangements of offices, desks, and other workspace;
- Objects on desks, windowsills, or bookshelves that personalize the workspace.

Students and teachers should be aware that some information collected may be sensitive or controversial, such as the "white collar crime" of bringing home office supplies; dirty jokes told in the workplace; or slurs on the character of bosses or co-workers. Students should be encouraged to collect this information when it is relevant, but warned to treat any delicate information professionally, i.e., by using pseudonymns to avoid incrimination and hurt feelings.

After the collection and analysis are completed for individual occupations, students could compare their findings and talk about the values reflected in the folklore of specific occupations, the self-images conveyed, and the "characteristics" of the different jobs. They will have gained an insider's view in the process.

Folklore of the Modern Teenager

Age: 13 and older, although a simplified version could be adapted for younger children

Objectives:

- **becoming aware of one's own peer group folklore**
- **examining modern themes in teenage folklore**
- **exploring modes of interaction, social and aesthetic values, and topics that cause students anxiety**

Instructions:

Teenagers could be asked to construct a repertoire of their own currently circulating folklore. What jokes, legends, and stories are they telling each other; what graffiti adorns the bathroom walls; what songs or parodies do they sing at parties; what are their superstitions, customs, rituals, games; what is the most current jargon?

Students may collect this information from themselves, from each other, or from students in other grades or schools. Students should be encouraged to collect the information in natural settings: on the school bus, in the lunchroom, at athletic meets, in the locker room, at the local "burger joint," etc.

The teacher may wish to devise a list of "folklore to look for" before collection begins. (Students may be involved in the formulation of this list in an in-class "brainstorming" session.)

When collection is complete, this repertoire can be analyzed in terms of frequency of certain forms, their duration, the style and form they take, how they are transmitted, their meaning, the symbolism they use, their function and situation of use, their intended audience.

Understanding Modern Anxieties through Folklore

Age: may be adapted to many age groups, but best suited for junior or senior high

Objectives:

- **learning to deal with the anxieties of modern life creatively**
- **examining all angles of issues that frighten or concern young people today**

Instructions:

Students should be asked to pick an area that causes them particular anxiety — such as illness, criminal attack, old age, rape, death, or nuclear attack. They should then be encouraged to gather folkloric materials in appropriate institutional settings — hospitals, police stations, retirement centers, women's shelters, hospices and funeral homes.

If it is not possible to visit institutions, or if students have anxieties not connected to an institutional setting, they should be encouraged to combine interviews with other concerned individuals (students, parents, relatives, etc.), with library research on the topic, and folklore perpetuated about the topic in print and electronic media (cf., exercise in this section, Folklore in Modern Media).

After collecting data, students should write a report and/or give an oral report on how the folklore about the topic helped them come to terms with their anxiety.

This exercise may be simplified and shortened for use in classes of younger students. For instance, the teacher can devote one class session to a discussion of "the things we have heard" about such topics as muggings or nuclear melt-downs, explain which have basis in truth, and how all of them express attitudes and beliefs about modern problems.

Introduction to Arkansas Folklore: A Teacher-Student Guide

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and
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Introduction to Arkansas Folklore: *A Teacher-Student Guide* is an eighteen week, semester-length elective course. However, the units that comprise the course are structured in such a way that they also can be used individually as a part of other classes. For example, the Folk Arts and Crafts section could be applied to an art course, or the Folk Groups unit might be appropriate for a social studies class. The outline of the course is as follows:

A. Introduction to folklore concepts and methodology—six weeks total	
1. Theory and basic concepts	one week
2. Fieldwork	one week
3. Presentation of research	one week
4. Folk groups	three weeks
B. Genres—ten weeks total	
1. Belief and custom	one week
2. Celebrations: festivals, holidays, rites of passage	one week
3. Oral genres	two weeks
4. Personal experience narrative and oral history	one week
5. Folk arts and crafts	one week
6. Foodways	one week
7. Architecture	one week
8. Music, song and dance	one week
9. Folklore in the modern world	one week
C. Presentation of Class Research	two weeks

Brief introductions, bibliographies and teaching strategies are supplied for all but the last unit. At that point, the teacher should decide the best way for the class to present the results of their research to the school or community. The course also provides a vocabulary, list of media sources, sample informant data sheet and tape log.

Most of the written and audio-visual materials enumerated in the bibliographies are available through the University of Arkansas libraries, the Arkansas Endowment for the Humanities Resource Center, or the Arkansas Department of Education. If instructors cannot locate particular materials, the Folk Arts staff at the Arkansas Arts Council will be able to locate or lend them.

The Arkansas folklore course is designed to fulfill a variety of objectives. Some of these are directly related to mastering the concepts and skills needed for the study of folk culture, while others contribute to the development of general skills or knowledge.

Folkloristic objectives include the development of students':

1. Comprehension of basic concepts such as folk, folklore, folklife, folk art and folkloristics;
2. Awareness of the many folklore genres, especially local genres;
3. Knowledge of folklore theory and methodology;
4. Fieldwork skills such as listening, interviewing, tape-recording and photo documentation, interpersonal relations;
5. Ability to identify folk groups, especially local groups;
6. Ability to distinguish between elite, popular and folk culture;
7. Comprehension of oral, mimetic and other transmission processes of folk culture;
8. Knowledge of folklore as a dynamic process that reflects group values and aesthetics;
9. Appreciation of the expressive folk culture of other groups and thus the creation of better relations between students with different cultural backgrounds.

General objectives include the development of students':

1. Sense of identity in relationship to family, community, cultural group, area, state and nation;
2. Relationships with family and neighbors through greater awareness of their role in transmitting cultural knowledge;
3. Knowledge of local history, geography, immigration patterns, occupational groups, land use, and social organization;
4. Listening, reading and writing skills;
5. Research and communication skills.

Discussion Questions

1. Discuss the difference(s) between personal experience narratives and oral history.
2. Discuss how one would go about setting up an oral history interview. What types of questions would one ask (e.g., direct, open-ended, etc.)?
3. Discuss the value of a knowledge of the written history of a subject before conducting an oral history interview. Can written history corroborate/refute an informant's account? If so, how?
4. Discuss how traditional values and sentiments are reflected in personal experience narratives and traditional folk histories.

Folk Arts and Crafts

Like the root word from which it is derived, "folk art" is another term that is frequently misapplied and misunderstood. Art historians and folklorists often disagree as to what constitutes folk art. When dealing with folk art, art historians generally tend to focus on examples in the visual arts, specifically on the objects themselves, divorcing them from the context in which they are created and used. They often categorize the works as "idiosyncratic"—unique to individuals whose particular style is, by elitist standards, "naive, primitive or untutored." Because art historians view the object in isolation, anyone whose work represents a technically inferior style may be a folk artist, regardless of whether they are untrained "Sunday painters" or professional artists who imitate this "folk style."

Folklorists, on the other hand, interpret folk art as a form of expressive culture. The art is a product of the artist's interaction with his or her own traditional environment. Folk artists draw upon their own cultural experiences to produce works that reflect and reinforce the aesthetics and cultural values of the group or community (the audience); and in this sense their works are seen as being collective (of the group) rather than individually unique. Because folk art reflects the aesthetics of the group of which the artist is a member, it often takes on a symbolic meaning that helps preserve the tradition. Therefore, in folk art the artist emphasizes continuity of tradition through repetition of form over individual creativity. We do not wish to imply that there is no creative input from the artist, however. There is, but the degree of creativity is limited by parameters imposed by the artist's audience. If the artist violates these parameters by producing a work that no longer conforms to the audience's expectations, his or her work is no longer considered traditional.

In the strictest sense the difference between folk art and craft lies primarily in the intent of the creator (i.e., why it was produced) and how it is used by his or her audience. An artifact is considered art rather than craft if the aesthetic component predominates. In traditional craft, however, the artifact's primary purpose is utilitarian and its aesthetic component is of secondary consideration.

To fully understand an artifact's function, be it art or craft, one must examine not only the object itself but the context in which it is created and used. For example, split oak basketry is still a viable craft tradition in Arkansas, and there are a number of artisans in the Ozark region of the state producing baskets in a traditional manner. Yet the vast majority of baskets produced for consumers today do not serve the same function they once did. Most are used for decorative purposes within the home, and in this context a once traditional craft has become an art form, its function determined not by the artisan but by the audience. In this light, a craft item such as a quilt may take on the role of an art object if it is used primarily for decorative purposes rather than for its original function—that of providing warmth. Traditional quilters in Arkansas make this same distinction by referring to "fancy quilts" (art objects) and "quilting for cover" (functional, craft items).

The term "folk art" includes numerous traditional activities that are a part of Arkansas' cultural heritage: spinning and weaving, basketmaking, quilting, tatting, woodcarving, music, song and dance. However, there are other forms of traditional artistic expression that often are not associated with the term. The study of traditions associated with foods, referred to as "foodways" by folklorists, is one such example. In our society, we measure the success of a meal not only by how it tastes, but in the way in which it is prepared and presented to us. Landscaping is a form of traditional artistic expression, as are painted tires filled with flowers or terra-cotta figures in the front yard, plastic Clorox bottles hanging in trees, welded chain mailboxes, carved birds whose wings turn in the breeze, and scarecrows—although some might argue the latter are more functional than aesthetic.

Sadly, most of the books one finds on folk art focuses on the objects themselves, providing little if any information on the context in which they were created and used. Most of these publications fall into the "coffee table" and museum catalog varieties, providing full-color illustrations of the artifacts and noting composition, size and in which collection they may be found. Unfortunately, such works are of little value in increasing one's knowledge of folk art as a form of expressive culture.

Most of the works included in our bibliography examine folk art from a cultural perspective. Henry Glassie's "Folk Arts" and Warren E. Roberts' "Folk Craft," both chapters in Dorson's *Folklore and Folklife: An Introduction*, provide excellent historical background information. Roberts' pragmatic approach will be of more interest to students than will Glassie's philosophical bent. James Deetz's *In Small Things Forgotten* (available in paperback) comes highly recommended as one of the foremost studies of artifacts and their role in early American life, and it should be required reading for instructors and students alike.

A number of books and articles in the bibliography focus on specific crafts activities, discussing not only the mechanics of the craft processes but their "social context" as well. Michael Owen Jones' *The Handmade Object and Its Maker* is a detailed treatment of an Appalachian chairmaker from a behaviorialistic perspective; and Frank Reuter's "John Arnold's Link Chains: A Study in Folk and Vernacular Art," in McNeil's *The Charm is Broken*, provides keen insight into the artist's concept of aesthetics.

Traditional Craftsmanship in America, edited by Maryland State Folklorist Charles Camp, provides an overview of various craft traditions in America. Profusely illustrated, it contains "case studies" from several states and an excellent bibliography. Simon J. Bronner's *Bibliography of Folk and Vernacular Art*, listed in the section under "Bibliographies and Indices," is also an excellent source for works pertaining to folk arts and crafts.

Folk Arts and Crafts Bibliography

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Vlach, John M. *Charleston Blacksmith: The Work of Phillip Simmons.* Athens, GA: University of Georgia Press, 1981.

Films and Videos

"Basket Builders"

"Chairmaker"

"Made in Mississippi: Black Folk Arts and Crafts"

"Flowerdew Windmill"

"Navajo"

"Subsistence—Our Way of Life is Dying"

"Maria of the Pueblos"

"The Quilters"

"Learned it in Back Days and Kept It"

"Native American Indians"

"Arkansas Autumn" (exhibit)

Folk Arts and Crafts Teaching Strategies

Research Projects

Objectives: Develop an awareness of various forms of folk arts and crafts; develop an appreciation for art and craft processes as an expression of culture.

1. Develop an exhibit of various tools and materials used in a traditional craft process. Explain how each is used within its respective context.
2. Research the development of the Industrial Revolution in this country and comment upon its effects on traditional crafts and crafts processes.
3. Display an artifact (e.g., a quilt, tool, cornhusk doll, etc.). Explain how the artifact was produced and the context in which it is/was used (i.e., its function).
4. Examine old photographs which depict scenes of homelife. Note the artifacts that appear in the photos and speculate as to their significance to the people who used them.
5. Locate a traditional folk artist or craftsperson in your area. Ask him/her to visit the classroom to demonstrate and/or discuss their traditional art/music/craft form. Follow with class discussion of the relationship to local history, culture, environment.

Essay Questions

1. Are traditional arts and crafts disappearing? Why or why not?
2. Explain how the study of artifacts is useful in reconstructing the past.
3. Is there a difference between folk art and folk craft? Explain.
4. What are some reasons that people continue to practice folk arts/crafts/music?
5. How do folk arts and crafts differ from fine (elite) art and craft?

Discussion Questions

1. Discuss the reasons for change in a traditional craft process.
2. Discuss whether the community has a role in influencing the style of a traditional craftsperson's work. If so, explain the role.
3. Discuss the differences, if any, between traditional folk artists, craftspeople and musicians and folk revivalists (those who imitate a traditional style, but who did not learn in a traditional manner).
4. Discuss the role of traditional craftsmanship in contemporary American society.
5. Discuss whether elite, popular and folk art styles influence one another. If so, explain how.

Celebrations: Festivals, Holidays and Rites of Passage

Festivals, holidays and rites of passage are complex, periodic phenomena that celebrate significant times or events through patterned actions. Celebrations have many possible functions, including the distribution of wealth, demonstration of political or religious allegiance, commemoration of a person or his/her services to the community; but perhaps most central is their function as occasions during which people experience positive affect and social cohesion through the suspension of normal routine, symbolic behavior indicative of group identity, and participation in activities that create a sense of physical well-being. Some examples of activities that induce these states are feasts, drinking, music and dance.

Festivals have arisen in many different ways. Some grow out of group experiences, such as harvest festivals or block parties. Others are sponsored by non-traditional organizations, such as Chamber of Commerce picnics or arts and crafts fairs, but may include elements of traditional, folk culture. Festivals also may be held by limited groups such as churches (church socials), occupational groups (company picnics or patron saints' days), or schools (Homecomings). They may be based on one type of activity (bluegrass music), or may include many different, interrelated activities (Mardi Gras, county fairs).

Festival presentations will vary depending upon whether the audience is composed of insiders or outsiders, or what performers perceive to be audience expectations.

Holidays cover both secular and religious observances. Although American secular holidays, such as New Year's Day, Halloween, and Valentine's Day have been celebrated for centuries by folk groups, others such as Independence Day, Memorial Day and Labor Day were more recently instituted by the government to commemorate political occasions. Despite their elite origin, these holidays have become associated with foodways, games, and other activities that can be regarded as folk cultural components. Today, for example, most families celebrate July 4th with fireworks, special types of holiday foods, and some kind of group get-together. The original political function of the holiday has become of secondary importance. Religious holidays such as Christmas, Easter and Hanukkah usually include both formal religious observances or services as well as informal family rituals and foodways.

Rites of passage mark significant transitional points in a person's life. Birthdays, puberty celebrations (Bar Mitzvah, Quinceanos), marriages, and funerals all mark the individual's movement into a different status. Most of these events are celebrated by the family or a close social group, and all involve variations on traditional patterns of ritual, foodways, belief and custom, verbal expressions, and music and/or dance.

Smith's "Festivals and Celebrations" is one of the most complete appraisals of this genre to date. Bek's "Survivals of Old Marriage Customs Among the Low Germans of Western Missouri," Owen's "Social Customs and Usages in Missouri During the Last Century," and Thomas' "La Guillonee: A French Holiday Custom in the Mississippi Valley," all provide Arkansas students with insights into traditional celebrations that occurred close to home. The study by Pirkova-Jakobson on change in harvest festivals among the American descendants of Czechs and Slovaks might be applicable to the evolution of such celebrations among East Europeans in the east central area of Arkansas. Randolph's book is a good source for information on Ozark observances. Glassie's *All Silver and No Brass* is a beautifully written and conceived exegesis of mumming traditions in Ireland. Gutowski comments upon the basic structural principles underlying American festival behavior in his article.

Celebrations: Festivals, Holidays, Rites of Passage Bibliography

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Films and Videos

"Gran Mamou"

Celebrations: Festivals, Holidays, Rites of Passage
Teaching Strategies

Research Projects

Objectives: Develop understanding of folk belief and custom as a reflection of group values: develop knowledge of local traditions.

1. Investigate a holiday celebration, such as Halloween, New Year's Eve, or Independence Day July 4th. What are the activities and beliefs associated with this event? Are there variations in activities and beliefs from year to year? Interview several people about these events in order to determine the variation in belief and practice.
2. What festivals are held in your area? Research and describe the history, structure, participants and activities of one of these events.
3. Attend or recall a rite of passage (for example, a baptism, wedding, birthday or funeral). Describe the traditional beliefs and practices associated with this event. How did the group you observed celebrate this event? Was it open to the public? Were there opening and closing ceremonies? Do some of the participants play the same role from year to year, or are they formally designated each year? What foodways were associated with the event?

Essay Questions

Objectives: Develop writing and cognitive skills using folklore materials.

1. How are various rites of passage celebrated in your community?
2. What are some of the functions of celebrations?
3. Analyze the folk, popular and elite elements in the celebration of the Fourth of July in your community.

Discussion Questions

Objectives: Develop communication and cognitive skills using folklore materials.

1. What kinds of festivals are celebrated in your area? Discuss the range of activities, participants and functions of the festival for the community.
2. Why are people often more open to new experiences at festivals than at other times?
3. Discuss the different ways in which students in the class celebrate birthdays (for example, special meals, games, songs, participants). What are the similarities and differences among students' celebrations? Can these be considered regional or familial variations?

Suitcase Series

Traveling
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Country Music
Hall of Fame
and Museum

Education
Department

TENNESSEE TRADITIONS: Music & Dance

Teacher's Guide

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Introduction to the Teacher's Guide

Tennessee's traditions unfold for your students as they participate in the activities in this educational program. Through the study of traditional music, song, and dance, your students will gain a better understanding of folklife, past and present, in Tennessee.

Designed in five sections, this program contains the components listed below. Please review them at this time.

☐ TOPIC CARDS are written so they may be read directly to your students.

☐ A CASSETTE TAPE features selections representing music, song, and dance traditions studied in the program. See "About the Cassette Tape" on the back interior cover of this folder.

☐ ACTIVITY SHEETS pertaining to each Section offer exercises in several different curriculum areas. Activities are divided according to specific grade levels--kindergarten through 3rd grade, 4th through 6th grade, junior high, and high school. Be sure to review all Activity Sheets since the various skills represented overlap in grade and age levels. Select the activities your students will complete, and duplicate

☐ A REPRODUCTION of the colorful mural, "The Sources of Country Music," by Thomas Hart Benton, is included. Used in conjunction with other components of this program, the mural, currently on exhibit at the Country Music Hall of Fame and Museum in Nashville, Tennessee, aids students in understanding the traditions that are the sources of modern country music. See the back of this folder for more information about the Museum.

☐ A RESOURCE LIST offers names and addresses of organizations that may be contacted for further information. A listing of festivals held in Tennessee, and a bibliography for supplementary reading are also included.

About the Sections:

1 Investigate local folklife activities in Section 1, "Introducing Tennessee's Traditions."

2 Listen to and learn about various styles of music in Section 2, "Traditional Music of Tennessee."

3 Experience the elements of "Traditional Song of Tennessee" in Section 3.

4 Participate in one of our most active folk arts, "Traditional Dance of Tennessee," in Section 4.

5 Meet "New Neighbors, New Traditions" of Tennessee in Section 5.

1

Introducing Tennessee's Traditions

Activity:

1 *To introduce your students to traditional music, song, and dance of Tennessee, have them look up these words in their dictionaries, and record the definitions:*

tradition, folklore, culture, folklife, emigrant, immigrant, generations, heritage, commercial

2 *Ask each student to describe a traditional craft or task handed down to them. Cooking, singing, playing games, home remedies, and holiday customs are some possibilities.*

3 *Have your students find out if they have or had a relative who came to our country from another country. Using a world map, locate and mark each country discussed.*

FOLK MUSIC and FOLKLORE are the music, art, dance, sayings, customs, beliefs, superstitions, and stories passed down from grandparents to parents to children by word-of-mouth, observation, or imitation. Sometimes folklore is passed down through community members or other relatives. Some examples of folklore have been around for hundreds of years, while others are evolving now.

How Did It All Begin?

Several hundred years ago, when the area which is now the United States was a wilderness, EMIGRANTS from Europe made the long and dangerous ocean voyage from their homeland to the New World. They were searching for a new and better way of life. People from Scotland, Ireland, England, Wales, Africa, Germany, France, Russia, Holland, Spain, and other countries came to live in a land already occupied by American Indians. Many of these adventurous folks eventually settled the land now known as Tennessee. At one time Tennessee was considered a wild and remote place, but courageous settlers journeyed there, leaving the already settled regions of America's east coast behind. As these various groups lived together, they influenced each other's CULTURES. Tennesseans were influenced by folks who settled in Kentucky, Arkansas, Georgia, Virginia, the Carolinas, Alabama, Mississippi, Missouri, and beyond. Even though many settlements, especially in the mountains, were isolated, various influences found their way into other communities and eventually became part of Tennessee culture. In our study of traditional music, song, and dance of Tennessee, we will explore this blending of the people and their folklore.

The culture of the South has always included a strong musical tradition. Southern musicians, singers, and dancers listened to other forms of music and watched other dancers. Many borrowed ideas and added them to what they already knew to fit their own personal skills, needs, and tastes. The resulting artistic forms were expressed in various ways. The people danced and marched. They played instruments and sang songs worshipping God, honoring heroes, and expressing love and sorrow. They told of tragic events, and of their everyday struggles.

How did Tennesseans learn about other forms of music, song, and dance? Even the smallest communities were touched by traveling preachers and singing schoolmasters, salesmen and peddlers, circuses, tent shows, puppet shows, traveling medicine wagons, fairs, traveling singers or balladeers, sheet music, mail-order catalogs, missionaries, and church or camp meetings. When early road and railroad systems crossed our nation, and steamboats began to travel our rivers, they brought new art forms to the people. These activities added to and changed the folk arts of Tennesseans.

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Even though these things changed the people and their ways, the family remained the center of southern culture. Most music and dance traditions were learned in the home.

Tennesseans have always considered music an important part of their lives. Nashville is our nation's third largest recording center, and many styles of music developed in the Memphis area.

Let's Look at Our State

Tennessee is a long narrow state stretching from the Appalachian Mountains in the east to the Mississippi Delta region in western Tennessee.

Activity:

1 *Using the large road map of Tennessee included in this kit, have your students locate the following sites. You may want to make small flags with pushpins and construction paper to show locations on the map.*

Smoky Mountains (east)
Mississippi River (west)
Tennessee River (middle and west)
Nashville (middle)
Memphis (west)
Knoxville (east)
Bristol (east)
Chattanooga (middle)

2 *Identify for your students the different regions of Tennessee. (east, middle, west)*

3 *Have your students identify and locate states that touch Tennessee. List them on the board. (North Carolina, Georgia, Alabama, Mississippi, Arkansas, Kentucky, Virginia, Missouri)*

4 *Using the measuring scale on the large map, have your students compute in miles how wide Tennessee is at its widest point going east-west. North-south? (430 miles from east to west. 120 miles from north to south.)*

As you can see, Tennessee is a large sprawling state covering 42,244 square miles. As we study the cultures of east, middle, and west Tennessee, keep in mind that state lines do not create cultural boundaries. Neighbors have always exchanged ideas, beliefs, and customs. The people of east Tennessee, for example, shared the same culture as the people of the western corner of Virginia, North Carolina, and the northern part of Georgia, but east Tennessee culture was different from culture in the western part of the state.

Something to Consider

Some of the musical forms, songs, and dances studied in this learning kit are COMMERCIAL forms performed by professionals. Some are TRADITIONAL, or FOLK, and are performed by people who do not play music or dance for a living. With the invention of the phonograph and the radio, millions of people began to enjoy music in the comfort of their homes. These inventions opened up new musical worlds for the general public. What was traditional became commercial. Sometimes traditional forms combined to create commercial styles. If we look at our music and dance today, some of it is learned from friends and relatives. We also listen and learn from radio, television, recordings, and movies. From the time our mothers sing old songs to lull us to sleep to the day our big brother plugs his electric guitar into a beat-up amplifier, music is all around us. The lines between traditional and commercial culture and music cross each other every day. As you study the styles of music and dance we present in this kit, look for these lines and how they cross.

When you study music, song, and dance of Tennessee, remember that in most cases song and instrumental music are combined, and a great deal of the music you will study was written and performed for dancing.

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New Neighbors, New Traditions

By now it is obvious that much of the music, song, and dance we have discussed developed in Tennessee and the South. State boundary lines disappear when neighbors meet and share their traditions. We are actually studying the culture of an entire REGION, or section of the United States.

Cultural Differences

Just as the first settlers arrived here centuries ago seeking a new and better way of life, people from all over the world continue to IMMIGRATE to the United States. Some come by choice, while others are REFUGEES from their native lands where governments oust them, or they are in danger. For whatever reason these new Americans come to our land, they are our new neighbors. People from China, Japan, Vietnam, Thailand, Mexico, Taiwan, Lebanon, Korea, Laos, Cambodia, Iran, Poland, Iraq, Afghanistan, Ethiopia, Russia, Germany, Holland, Italy, Greece, India, Cuba, and many, many other countries have chosen and continue to choose America for their new homeland.

Activity:

1 *Have your students discuss the reasons why people from other countries immigrate to the United States. (Several reasons are economic, political, social, etc.)*

Because our new neighbors bring their native folklife with them, certain aspects of our culture will be shaped and re-shaped by exposure to these new forms. Remember, however, that many of the traditional forms we have studied have remained virtually unchanged through the years. Because certain groups keep the old forms of their culture alive and thriving, we are able to see that CULTURAL DIFFERENCES exist in our world. The ways in which people work, worship, and have fun have been passed down through family and community members and continue to make up an important part of everyday life. Some new Americans will strive to retain older, more traditional forms that keep them in touch with what they have already experienced in life.

Activity:

1 *Discuss with your students these points:*

After having discovered the examples of Tennessee's traditional music, song, and dance found in this kit, do you recall ever seeing or hearing any of them before studying this kit?

Where? Who were the performers? Describe the art form you saw or heard.

Make a list on the board of the forms named. Did some of the students give the same answers?

What new forms of music, song, and dance have you seen other than the ones you have studied in this kit? Where? Who were the performers? Are any of them folk forms? Describe the form you saw or heard.

Make a list on the board of the forms named. Did some of the students give the same answers?

Today in Tennessee

Tennessee offers a variety of opportunities to listen to and watch folk performers in action. Festivals are held at different times of the year at numerous locations all over Tennessee as well as in surrounding states. These festivals are a great place to see good dancers, to listen to various forms of music, and to compare styles. Prizes are often awarded to the best fiddlers, banjoists, guitarists, and

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dancers. Performers look forward to the competition on stage, but also to meeting and playing with other artists in small impromptu clusters all over the festival grounds. These gatherings feature other important examples of FOLKLIFE such as arts, crafts, food, storytelling, games, drama, sports, healing arts, occupational skills, and more. Attending such a festival is a fun way to learn a great deal about folk culture in your community. A list of some of the festivals taking place in Tennessee is included in this kit.

Traditionalist & Revivalist

When attending one of the numerous festivals presented all over the state, you will enjoy different performers who are each skilled at a style of music, song, or dance. Sometimes performers will be talented in several areas. It is a real treat to watch a performer, for example, who fiddles and dances at the same time. Some performers will be TRADITIONALISTS, or people who practice the art or craft they learned from a family member or friend while growing up. The skill they learned was a part of everyday life for them.

A REVIVALIST, however, possesses a strong interest in the form even though it was not part of their childhood experience. They do not belong to the group of people, or culture, from which the form came, although they have adopted the form as their own.

Festivals

Below is a listing of some of the festivals and celebrations held in and around Tennessee annually:

Fiddlers's Jamboree, Smithville, TN
Uncle Dave Macon Days, Murfreesboro, TN
Pickin' and Fiddler's Convention, Wartrace, TN
Old-Time Fiddler's Contest, Clarksville, TN
Ralph Sloan Days, Lebanon, TN
Black Folklife Festival, Fisk University, Nashville, TN
Kentucky Folklife Festival, Louisville, KY
Scottish Festival, Nashville, TN
Tennessee Grass Roots Days, Nashville, TN
National Storytelling Festival, Jonesboro, TN
Memphis in May, Memphis, TN
Cotton Carnival, Memphis, TN
Beale Street Music Festival, Memphis, TN
Scottish Festival, Nashville, TN and Grandfather Mountain, North Carolina
Rolly Hole (Marble) Festival, Standing Stone State Park in Tennessee
Native American Fall Festival, Mt. Juliet, TN
Irish Festival, Erin, TN

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CLASSROOM FOLKLORE

Your class is a FOLK GROUP. Among the members of your group there are many traditions that are shared and passed along. Think of as many traditions shared by you and your classmates as you can, and write their names on a piece of paper. Give your list to your teacher and be prepared to demonstrate some of the traditions you have listed.

Traditions may fall into one of these categories:

- clapping games
- jump rope styles and rhymes
- songs
- riddles and jokes
- practical jokes
- storytelling
- string games
- making paper objects
- special handshakes
- raps
- dances
- nicknames
- funny hand sounds

After your teacher has collected a list from each student, she will call on volunteers to demonstrate traditions she selects from the list. Your teacher will ask these questions:

1. Where did you learn the tradition? From whom?

2. How did you learn it? Did someone show you, did you hear someone explain it, or did you watch someone else do it?

3. Why did you learn the tradition?

4. Do any of the traditions you listed break classroom rules? Your teacher will select traditions to be demonstrated in the classroom.

5. Do you see or hear some of these traditions only at school?

6. If you have attended another school, are the traditions from that folk group different? Are some of them the same? Talk about the differences and similarities.

7. Do any of the traditions help us to learn about difficult situations in life such as death, etc.?

8. Are any of these traditions from other countries? If you are a student from another country, demonstrate and discuss school traditions from your native land. Are some the same as the traditions in your present class?

FRIDAY NIGHT FROLIC

Organize a Friday night dance at your school featuring a style or a number of dance styles you have studied in this kit. Ask for assistance from your teacher and principal. You may use live or taped music. If you prefer to use live music, your dance could be a country square dance. Find a caller and musicians for your dance, and encourage students to dress in costumes to fit the style of the dances you will feature. Ask community members to demonstrate their dance specialties. Encourage the older members of the community to help teach steps and formations in the various dances. Organize committees of students to make arrangements in these areas:

1. Music Committee-rounds up the musicians and/or caller, or arranges for the recorded music
2. Demonstration Committee-makes arrangements for dance demonstrations by community members
3. Sound Committee-makes arrangements for any sound equipment that might be needed such as microphones or tape players
4. Refreshment Committee-do you want to have refreshments? What kind?
5. Publicity Committee-lets the school and the public know the dance is taking place
6. Decorating Committee-decorates the gym or cafeteria for the dance
7. Invitation Committee-are there any special people you would like to invite? Try to involve community members.

FOLK ARTISTS IN THE SCHOOLS

A Guide to the Teaching of Traditional Arts and Culture

by
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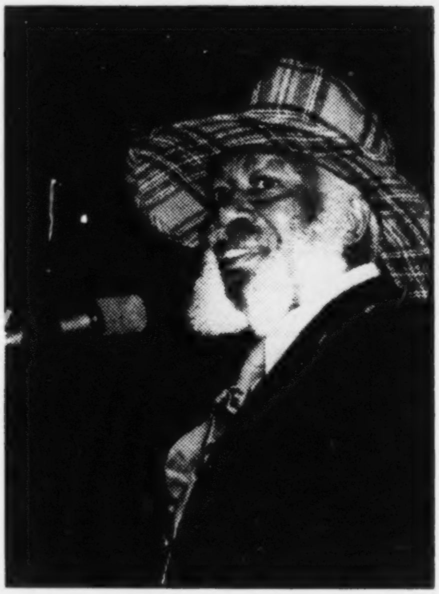

INTRODUCTION

Folklife[1] is the traditional practices shared by any group of people. It usually consists of interactions in face-to-face situations. These **traditions** form a vast store of knowledge which we acquire over a lifetime. Thus, this traditional knowledge is probably the major portion of our lifetime education, making it an educational resource of inestimable value.

Folk Artists in the Schools provides support for educators seeking to make use of this resource of traditional knowledge. This guide is intended for use by classroom teachers, both in relation to FAIS programs and to support curricula in the areas of folk culture, ethnicity studies, traditional arts and occupations, and folklore. The educational potential of **folklife** in Philadelphia is best presented by making use of the **folklore** we all possess as members of **ethnic**, family, age and community groups, and by recognizing that this is a significant resource for the classroom teacher.

This guide provides a number of tools for the educator. Included are a section of activities intended both for classroom use and for longer project assignments; a section of various resources, including bibliography, a descriptive listing of programs, agencies, museums and other resources and their program capabilities relevant to folk cultural studies; and an appended glossary of terms and definitions. Supplementary materials directly related to programs for your school, performer biographies and some specific suggestions for pre- and post-program activities are also included. Appropriate age groups are listed for these projects at the beginning of each activity.

Culture-specific bibliographies follow activities suggested for each group. These provide examples of the range and types of material which can be found on any cultural area as well as selected reference materials for those who are interested in developing more comprehensive studies of these peoples. The majority of the materials are readily available in local libraries. If difficulty is encountered in finding any item, please call us at the Folklife Center and we will be glad to help you locate materials.

The guide is organized in loose-leaf notebook form for easy access through subject matter such as definitions, background material, specific program information, information concerning programs of interest at area museums, and preparatory and follow-up activities. In this manner, educators can use the materials throughout the school year and can easily make additions in future years.

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[1] For this and all boldface terms, please see appended Glossary.

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PREFACE

The importance of traditional knowledge in our own lives and neighborhoods is often overlooked. **FOLK ARTISTS IN THE SCHOOLS (FAIS)** provides students with the opportunity to learn more about themselves and their own communities, and to learn about the traditions of people in the other communities of Philadelphia. Bringing traditional artists and their art into the schools integrates students' experiences of traditional culture into their classroom learning.

FAIS is administered by the Folklife Center of International House. One of the Center's main functions is that of a liaison agency for folk artists in Philadelphia and the Delaware Valley. As part of the Folklife Center, FAIS functions as a liaison connecting students and educators with folk artists, ethnic communities and educational programs throughout the city.

FAIS program presents folk artists as representatives of particular traditions, whether those of the students or of the many other ethnic groups within Philadelphia. In these programs, folk artists share their skills at a personal level with students and educators. These artists offer students the opportunity to experience a particular cultural tradition. This can add special life and meaning to the school curriculum, and provides living examples of subjects which educators address throughout the year. Through performances, workshops, and demonstrations of music, dance, storytelling and other traditions, FAIS programs seek to enhance students' appreciation for the traditional folk arts and customs of Philadelphia's ethnic groups.

The Folk Artists in the Schools Project is funded by grants from the following organizations:

CIGNA Foundation
National Endowment for the Arts
Pennsylvania Council on the Arts
Provident National Bank
Seybert Institution
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FAIS

PROGRAM NOTES AND BIOGRAPHIES

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Afro-American Vaudeville Traditions: Continuity and Change

In the 1800's and early to middle 1900's Vaudeville theatre in the United States was an important venue for live performance of music, dance and comedy. The rise of network television and radio in the nineteen forties spelled the end of these theatres. However, these theatres and the performing traditions that were popular in them had a profound influence on early TV and radio. Some of the first TV and radio variety shows were broadcast from theatres in front of live audiences. We are fortunate to have on our program three types of performers two of which are able to relate directly some of their experiences from this era and a relatively young group of singers who have been influenced more indirectly from the great theatre traditions of the 1900's.

Willie "Ashcan" Jones is 76 years old and has been a professional performer since the 1930's. He started out as a dancer, specializing in a style called the "Lindy Hop" which was a spectacular show dance used in vaudeville, Broadway and nightclub shows. Willie was in the Marx brothers film *A Day At The Races*, film shorts with Cab Calloway and "Fats" Waller, Broadway shows such as the *Knickerbocker Holiday*, danced in the Cotton Club for Duke Ellington's band and Lena Horne and toured vaudeville circuits in various shows such as *Hot from Harlem*. In the forties age started to catch up with Willie and he began to learn comedy routines from a seasoned comedian. Willie turned then to humor and acting as master of ceremonies, and toured his own shows all over the country in state and county fairs and festival's. The traditions Willie represents are manifested in the humor of popular artists such as Bill Cosby, Redd Fox and Richard Pryor.

Lavaughn Robinson represents another fine stage tradition: tap dancing. He dances a style he calls the East Coast Philadelphia style. His dancing is a regional variation much different than the Hollywood dancing you see in films but it is no less spectacular. He started dancing at the age of seven, learning his first steps from his mother, and learned much of his repertoire on the street. His first professional dancing job was in the Palo Theatre in Philadelphia. He has danced with such great musicians and band leaders as Cab Calloway, Tommy Dorsey, Charlie Parker, Billie Holliday, Ella Fitzgerald, Maynard Ferguson and others. He has toured Europe, Australia, Africa and the United States. He has performed at the Smithsonian Institution in Washington and been recognized by many other respected cultural institutions.

New Emage is an unaccompanied vocal group that is one of the country's best. Their vocal style is called Doo-Wop and is a secular manifestation of gospel music related to quartet singing such as the Fisk Jubilee Singers, who were famous in the twenties and thirties. Each singer has a unique part in the harmonic structure covering the bass, alto, tenor and soprano ranges. Rhythmically this tradition is influenced by such performing styles as New Orleans jazz and blues, rhythm and blues, and rock and roll among others. There were many such groups in vaudeville and while these performers are too young to have experienced that era the influence is none the less demonstrable. The members are Anwar Rose, Ricardo Rose, Darryl Campbell, and Tony and Al Williams.

FAIS

Afro-American Rhythm and Motion

Afro-American music and dance has had a profound influence on America's cultural expressions. Jazz, blues, ragtime and other forms of music have had a tremendous impact on popular music. We would like to present in our program today some fine music and dance from these traditions with the emphasis on the unique rhythmic structure.

Dorothy McLeod was born in Philadelphia. She began playing piano and composing music at the age of five under the instruction and supervision of her father, Samuel Richardson, who was a well known Dixieland Jazz and Gospel pianist. His assignment to her at this early age was to compose a song a day, which he had her play every evening. Ms. McLeod studied at the Settlement Music School and the Philadelphia Conservatory of Music (now known as the Philadelphia Academy). Her piano techniques were sharpened playing with the school's orchestra and choir. Some of her musical accomplishments include: playing for members of the U.S. Senate in Washington D.C., accompanying the U.S. Department of Labor Choir, and performing as pianist for the Colony Park Inn, Philadelphia.

Currently Dorothy M. McLeod is appearing at the Mirabelle Restaurant in Philadelphia. Dorothy is also a Church Organist and Choir Director and a member of the Philadelphia Music Society.

Robert "Washboard Slim" Young is a fine percussionist. He plays the washboard with a lot of interesting contraptions attached. He brings to us a rhythmic accompaniment from the fine "jug band" traditions that were popular in bands that included jug, washboard, washtub bass, fiddle, guitars and banjo. Mr. Young has been performing all his life. He performed with Blind Boy Fuller and Sonny Terry in and around Durham, North Carolina in his youth. He has performed in Washington D.C. at the Smithsonian Institute and has toured this country many times in various bands.

Ted Estersohn, who will play with Mr. Young is not from the Afro-American community but his music is highly influenced by these traditions. He has studied with Fred McDowell and other fine blues players. He has played all up and down the East coast and has performed on the radio numerous times. He is a member of the Wild Bohemians, a contemporary jug band that Washboard Slim also performs with.

Lavaughn Robinson whose biography is listed in "Vaudeville Traditions" will amply demonstrate complex rhythms that are the foundation of tap dance.

Hmong Traditions from Laos

This program demonstrates some of the traditions of the Hmong New Year's celebration. The songs, dance and ball game are traditions brought to this country from the Hmong native lands in the highlands of Laos and Cambodia, in Southeast Asia. The ball game, which is accompanied by singing, is a courtship game and involves forfeits of singing a song or paying money to regain items of clothing lost when a catch is missed. Many of the musical instruments you will see and hear are similar to instruments with which you are familiar, but they can be played with very different sounds resulting.

Pang Xiong Sirirathausuk is a fine craftswoman who does embroidery called Paj ntaub (pronounced pan dow) which is complex applique and embroidery. She also plays a number of instruments including: raj plaim and raj pu liv which are two types of flutes, ncas which is a jaw harp, mistakenly called a jews harp in the United States.

Youa Bi Xiong will demonstrate the Xixo which is the Hmong version of a one string violin or fiddle which is common in Southeast Asia, China, Korea and Japan. This fiddle is very different from the violin we are familiar with as it has a skin covering the sound chamber (similar to the banjo) and its bow passes between the string and the neck rather than on top of the string like an orchestral violin. It is played upright like a cello.

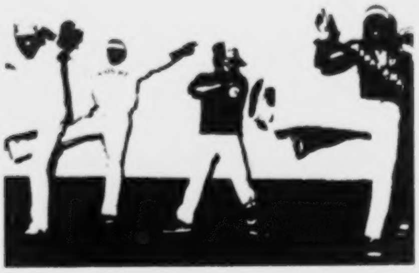
May Vang and Bao Yang are singers and will sing some various types of Hmong folk songs. One type of song they will demonstrate is a hais kuv txhiav which is sung during a handball game (called pob pov) which is a courtship game.

Ka Xiong, Yer Xiong and Mai Xiong are members of the Hmong Philadelphia Dancers who are directed by Pang Xiong Sirirathausuk.

Xia Kao Xiong plays a very interesting instrument called the Khene which is a free reed instrument (the harmonica is also a free reed instrument). This instrument is common in Asia in different manifestations including the version from Thailand called the Kaen.

ACTIVITIES

The activities included here are of two types. First is a section of general activities, which can be used in conjunction with the study of nearly any ethnic group. Following are activities that are designed to be used with specific cultural groups. These are coordinated with the goals of FAIS programs, but can be used separately also. In future years we will be adding activities and bibliography on other ethnic groups. Please contact us for these additions.



GENERAL ACTIVITIES

This section can be used in either of two ways. First, you can tailor these activities to the study of a particular ethnic group. This can be done simply by instructing students to collect lore *by* or *about* persons of a particular ethnic background, with persons of that ethnicity, or with others about that ethnic group.

The other way to use this general section of activities is to study a particular community or its history. To this end, you should tailor instructions to your students in more exploratory terms. They should be couched in more open-ended fashion, to develop an understanding of the community through following "leads" given by **informants**. This method can involve tracking down information or contacts given by an informant, leading to the next informant, and so on.

A Collecting Project

A collecting project needs to be structured in the following ways.

1. Decide on the focus of your project. For example, collect Irish lore to supplement the study of Irish history and immigration, or interview long-standing residents of a community to find out about changes in the neighborhood over a couple of generations.
2. Determine the capabilities of your students for this project. You will want to keep in mind that elementary students should only attempt to talk to family members and friends, while junior and senior high students may be expected to do more independent work. Also, you will want to take into account the local community, which may or may not have long-standing neighborhoods, and may or may not have ethnic tensions that you wish to avoid.
3. Design your project.

Interviewing a Traditional Craftsman

Students can learn to appreciate the skill involved in many traditional activities by interviewing practitioners of such arts. Many traditional arts are everyday activities in most communities, and yet are valuable and interesting.

Have students talk to a family member or neighbor who makes things, such as clothing, toys, holiday decorations, special foods, furniture, house repairs, etc. They can interview these craftsmen, asking questions and writing down their answers. Appropriate questions might cover how they learned their art/craft and from whom, where their ideas come from and so on. Or they can watch him/her at work and observe the techniques by which he or she makes things – some skills are easier to understand by being demonstrated rather than being explained.

AFRO-AMERICAN PROGRAM ACTIVITIES

A cappella Styles

A cappella musical styles are unaccompanied vocal styles of performance. They occur in many different traditions. Many of your students will be familiar with similar styles from choral music in their churches, various pop styles and informal performance styles which they themselves use.

Hold a class discussion of *a cappella* styles with which your students are familiar. Some of these will be singing styles, and some may be spoken.

Listen to recorded vocal music and have students pick out the parts: soprano, alto, tenor, bass. Have them listen for the harmonies created by the voices. You may find the record *The Human Orchestra*[1] to be useful. It is a historical reissue of selections of various kinds of music from the 1930's, primarily vocal imitation of instruments. Much of it is *a cappella*, harmonic music.

Everyday Instruments

Music can be made with many common objects. Most peoples make music with whatever is available in their environments. This can mean either drums made from logs, or comb and waxed paper kazoos, washboards or reed flutes, long grasses or spoons, not to mention fingers, hands, cheeks, chests and feet.

Have students look around their houses for such commonplace "instruments." Which ones are solely rhythmic, and which ones are at least partially melodic: that is, can they derive more than one pitch from them?

Have your students interview family members and friends, to see if they have ever played such instruments or know people who have. Many of these traditions survive largely among older members of the Afro-American community: interviewing grandparents and other persons of that generation may be fruitful.

Suggested Films for Viewing

Land Where the Blues Began, directed by Alan Lomax, 1980.
58 mins., available in either 16mm. film or videotape.
(Elementary, Junior and Senior High)

Phoenix Films
470 Park Ave. South
New York, N.Y. 10016
(212) 684-5910

This film is a documentary about the blues, work songs and church music of Mississippi. It covers these traditional forms of music, with commentary by a leading folklorist.

No Maps on My Taps, directed by George Nirenberg, 1979.
58 mins., available in either 16mm. film or videotape.
(Junior and Senior High)

Direct Cinema, Ltd.
c/o Transit Media
Box 315
799 Susquehanna
Franklin Lakes, N.J. 07147
(201) 891-8240

This gives a historical overview of the development of tap dance, along with a documentary of some of the individuals who had a hand in this development.

This record is newly released, and available at Third Street Jazz, N. 3rd St. (just above Market St.) and in other record stores.

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DUVAL COUNTY FOLKLIFE PROGRAM

DIVISION OF INSTRUCTION

A GUIDE FOR FOURTH GRADE TEACHERS

DUVAL COUNTY PUBLIC SCHOOLS JACKSONVILLE, FL HERB A. SANG, SUPERINTENDENT

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DUVAL COUNTY FOLKLIFE:

A GUIDE FOR FOURTH GRADE TEACHERS IN THE DUVAL COUNTY SCHOOL SYSTEM

by

David A. Taylor

Folklorist-in-Education

1985

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INTRODUCTION

The following guide describes a supplementary curriculum unit on the folklife of Duval County, Florida developed especially for use by fourth grade teachers of the Duval County School System. It is divided into eleven lessons which are designed for daily classes of approximately one hour in length. The unit on Duval County folklife is intended to complement the "Florida Studies" curricula currently in use within the school system.

The guide is one product of the 1984-85 Duval County Folk Arts in Education Project, a program developed cooperatively by Florida Folklife Programs, a bureau of Florida's Department of State, and the Duval County School System with funding provided in part by the National Endowment for the Arts, Folk Arts Program. Under the direction of resident Folk Arts Coordinator David A. Taylor, the project introduced fourth grade students in selected schools to local folk traditions via lectures, class projects, and demonstrations by Duval County folk artists. The contents of this guide represent the teaching approach employed by the folk arts coordinator. While this guide can not substitute for the services of a professional folklorist, it can provide fourth grade teachers with basic information for the implementation of an instructional unit concerning the traditional culture of Duval County.

PREFACE

The contents of this guide are based on the experiences gained from introducing approximately 800 fourth grade students to the fascinating folk arts and folklife of Duval County. There is nothing in this guide that has not been tested in a classroom. There are many more topics which can be included, but I have attempted to provide you with those which best reinforce the course's central concepts and are the most popular with students.

The guide's eleven lessons include an introductory section on terms and theories, nine covering various folk traditions carried on within Duval County, and a final lesson comprising a course review. Additional materials include sample collection forms, a list of audio-visual materials, and a bibliography. The course is intended to cover at least eleven consecutive classes of approximately one hour. I have, however, included suggestions for additional activities for teachers who wish to expand the course.

Each teacher has a unique style of teaching. What you have in your hands is an explanation of my approach. Feel free to alter this approach to fit your style of instruction. Similarly, you may need to modify the approach to suit the interests and capabilities of your students.

If you have any questions about the ideas contained in this guide, I would be happy to respond to them. Also, if you have any suggestions for ways in which the guide can be improved, I would appreciate hearing from you.

I can be contacted through the office of the Supervisor of Social Studies, Duval County School Board, 1701 Prudential Drive, Jacksonville, Fl., 32207; 390-2130. You and your students will greatly enjoy studying the beauty, variety and vitality of this area's traditional expressive culture. I wish you every success as you embark on the investigation of the valued traditions of Duval County.

David A. Taylor
Folklorist-in-Education

Lesson 1: Introduction

Objectives: to introduce key words and phrases in the study of folklife.

The first lesson is concerned with key words and phases that relate to the study of folklife. It is important to begin with a discussion of the definitions of these terms since they will be used constantly in the following lessons. The terms to be introduced in this lesson are: FOLKLIFE, FOLK GROUP, and TRADITION.

Folklife is the vast body of information which is passed on informally, usually by word of mouth or by observation and imitation, within certain groups of people. When teaching fourth grade students about the meaning of this word, it may help to begin by writing FOLKLIFE on the board and then asking: "Does anyone know what this word means?" If no one attempts a definition, urge anyone to "take a guess." Usually this will elicit a number of responses, all of which you might write on the board. Frequently, at least one student will say that folklife has to do with "old ways." Having recorded all responses, then give a definition. The definition might run along these lines:

> "There are different ways of defining what folklife means, but let me tell you the definition that I use. First, before I do that, let me show you an easy way to remember the definition. I begin by dividing the word into its two root words: folk and life. [Write FOLKLIFE on the board and draw a line between its root words.] Now, who can tell me what "folk" means? [Take all answers from

> students.] "Folk" is not a difficult word. It means people; we are all folk. But for our definition of folklife, let's say that folk means groups of people. [Write "groups of people" on the board.] "Life" is another easy word. Who can give me its definition? [Take answers.] There are several ways to define "life," but for our purposes, let's say that life means activities. [Write "activities" on the board.] Now, when we put this altogether we have our definition of folklife: Folklife is the activities of groups of people. [Write on board.] We'll be talking about exactly what kind of activities later on, but for now try to remember that when I talk about folklife I mean the activities of groups of people.

Next, the key phrase FOLK GROUP is introduced. You might go about this in the following manner:

> When I speak of groups of people, I'm referring to what are known as "folk groups." [Write "folk groups" on the board.] Who can tell me what a folk group is? [Take all answers from students.] When I use the term "folk group" I mean any group of people that meets regularly on a face-to-face basis. We are meeting on a face-to-face basis right now, aren't we? We can all see each other and we could all speak to each other if we wanted to. What are some examples of folk groups? [Write all responses on the board.] Everyone here is a member of several folk groups; groups which meet

regularly on a face-to-face basis. Examples of common folk groups are: families, clubs, sports teams, students in a classroom, church choirs, bands, neighborhood groups, occupational groups.

Next, the term TRADITION is introduced. This can be done in the following way:

> Another important word that we'll be talking about is "tradition." [Write the word on the board.] Can anyone tell me what it means? [Take all answers.] When I use the word "tradition" I mean the information about how to do a certain thing that is passed on over time by members of folk groups. Can anyone give me an example of a tradition? [Take answers from students.] There are more kinds of traditions than we could list in a day or a week. Let's spend a few minutes talking about a kind of family tradition that most of us know about. How many here celebrate Christmas every year? [Ask for show of hands.] All right, that's just about everyone. There are many traditions having to do with Christmas that are passed on in families. Who can tell one thing that you do in your family every year at Christmas time? [List traditions on the board.] Christmas traditions common in American families include: giving and receiving gifts, decorating a tree, the use of certain colors (red and green) for decorations, eating special foods, singing or listening to special music, going

> to church, having family reunions, hanging stockings, and passing on beliefs about Santa Claus. [If time permits, you may wish to discuss the similarities and differences in family Christmas traditions by asking questions such as: On which day and at what time do you open presents in your family? What are special Christmas foods that your family enjoys? What are the items that are usually found in a Christmas stocking?]

Next, the TRANSMISSION OF FOLKLIFE is discussed. This can be done as follows:

> There's one more idea that I'd like you to learn today. It has to do with the way that traditions are passed on. How did you learn about the Christmas traditions that are carried on in your families? [Take answers.] Yes, you learned from your parents, your brothers and sisters and other relatives — the members of the folk group which is your family. And you probably learned by word of mouth. That is, someone told you how to do something and you remembered. Or, you may have learned how to do something by watching and copying — preparing a type of food, for example. That's the way it is with most traditions, they are passed on informally — not in schools, not from books, not from T. V. -- by word of mouth or by watching and copying. [Erase all words and definitions from the board.]

In order to illustrate the various traditions which are part of the folklife of Florida folk groups, and to reinforce the definitions of folklife, folk group, and tradition, show the slide/tape program "Florida Folklife" (15 minutes).

Suggestions for discussion questions are contained in the Teacher's Guide included with the slide/tape program. You will probably not have much time remaining for questions, but at least ask your students to identify the various kinds of traditions which they saw in the program, such as food, dance, music, basketry, clothing, quilt making, hanging a Christmas stocking, and blowing out candles on a birthday cake.

Finally, repeat the terms and definitions discussed in this lesson:

FOLKLIFE: ways of doing things that are passed on by members of folk groups.

FOLK GROUPS: groups of people who meet regularly, on a face-to-face basis.

TRADITION: an activity that is carried on in a folk group based on information passed on in that group. (Folklife is the sum total of a group's traditions.)

HOW ARE TRADITIONS USUALLY PASSED ON IN FOLK GROUPS? By word of mouth, or by observation and imitation.

***ASSIGNMENT FOR NEXT CLASS SESSION: Ask students to bring an object from home that has been passed on in the family and be prepared to tell the importance of this object to family members. That is, why it is passed on, from whom it has been passed down, and to whom it will be passed in the future. Students will probably have to question parents or other relatives to obtain information about the object. They should be cautioned that objects should be brought from home to school only with parents' permission. You may wish to send a letter to parents explaining the assignment (see sample, page 7.) Students should also be told that dangerous objects (knives, guns, etc.) should not be brought to class, and that it is not advisable to bring fragile and/or valuable objects.

RECOMMENDED READING FOR LESSON 1:

Jan H. Brunvand, The Study of American Folklore: An Introduction (New York: W. W. Norton and Co., 1968).

RECOMMENDED READING FOR LESSON 2:

Stephen J. Zeitlin, Amy J. Kotkin and Holly Cutting Baker, A Celebration of American Family Folklore (New York: Pantheon Books, 1982), pp. 182-211.

RESOURCE MATERIALS FOR LESSON 1:

slide/tape program "Florida Folklife," available from Florida Folklife Programs, P.O. Box 265, White Springs, Florida 32096. Telephone: (904-397-2192).

Duval County Public Schools

Herb A. Sang
Superintendent of Schools

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Dear Parent:

This is to inform you that I have begun to teach a short course on Florida folklife in your child's class. This program, developed by the Duval County School System and the Bureau of Florida Folklife Programs, is designed to enrich the "Florida Studies" component of the social studies curricula.

During the two weeks that I will be at your child's school, I will be presenting a variety of information about the traditional cultural heritage of Florida in general and Duval County in particular. In order to emphasize the point that traditions play an important part in all of our lives, I will be assigning simple projects which are intended to make students more aware of the traditions of their families, friends and neighbors. Since some of these assignments will require your child to collect information about family traditions, he/she may be coming to you for assistance. Because your participation will greatly enhance the value of the material which I will be presenting at school, I hope you will be willing to assist your child with these assignments.

If you have any questions or comments about this program, I would be happy to hear from you.

Sincerely,

David A. Taylor
Folklorist-in-Education

Name______________________________ Date_________________________

City______________________________State________________

Beliefs about Love, Courtship, Marriage

Subject	Beliefs	Collected from
Ways to tell color of hair of future spouse		
Ways to tell that sweetheart is thinking about you		
Love Beliefs associated with: 1. Sweeping		
2. Sewing		
3. Mirrors		
4. Water		
5. Wishbones, Pulley bones		
6. Moon, stars		
7. Flowers		
8. Trees		
9. Seeds		
Marital Status:		
Good luck in Marriage		
About Wedding day/ Month		
Wedding ceremony		
Wedding clothes		

Name____________________________ Date____________________

City____________________________ State__________________

Beliefs About Birth and Health

Subject	Beliefs	Collected from
Birthmark		
Deformities		
Number of children		
Foretelling sex of Child		
Foretelling looks growth, or physical attributes		
Foretelling Characteristics/ talents		
Bad luck for babies		
Baby's health		
Cures or causes: 1. Bed wetting		
2. Bowlegs		
3. Colic		
4. Croup		
5. Cross eyes		
6. Stuttering		
7. Teething		
8. Thrush or thrash		

Name______________________________ Date____________________

City______________________________ State____________________

Beliefs: Economic, Social

Subject	Beliefs	Collected from
Sign of gaining wealth		
Wealth associated days of the year		
Moon beliefs and money		
Friends and Enemies 1. Losing friends		
2. Gaining friends		
3. Making lifelong friends		
Cards and luck 1. Gambling		
2. Lying - signs		
Travel - signs that one will travel 1. Planning a trip		
2. Good luck signs for travel		
3. Bad luck signs against travel		
Meeting and passing an animal 1. (Snakes)		
2. (Cats)		
Days of the week and travel		
Signs of visitors coming		

VIEW FROM STATEN ISLAND

THE 1985-86 FOLK ARTISTS IN THE SCHOOLS PROGRAM

EDITED BY **Nancy Groce** Staten Island Council on the Arts

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VIEW FROM STATEN ISLAND

THE 1985-86 FOLK ARTISTS IN THE SCHOOLS PROGRAM

WRITTEN BY Students of P.S. 23, P.S. 36,
P.S. 38 and the Staten
Island Academy

EDITED BY ***Nancy Groce***
Staten Island Council on the Arts

INTRODUCTION

Staten Island is New York's most varied borough. Its landscapes include the still rural, the small town, the suburban and the urban. In recent years, the population of Staten Island has increased rapidly. Many of these new Staten Islanders are drawn from the other boroughs, but for many others, Staten Island is their first home in this country; their first introduction to American culture. The mixture of peoples and cultures that typify present day Staten Island is reflected in this collection of folklore material by students at P.S. 23, P.S. 36, P.S. 38 and the Staten Island Academy.

View From Staten Island is an outgrowth of the Folk Artists in the Schools Program initiated during the 1984-85 school year by the Staten Island Council on the Arts. During its first year over the course of four months, the Program brought a series of gifted traditional artists to the classrooms of two Staten Island schools. The booklet *Generation To Generation* was written by students participating in the initial program. This year, the program was expanded to include almost 2,000 second, third, fourth and fifth grade students in four schools. These students were visited by more than a dozen artists between November 1985 and May 1986.

The goal of the program was to introduce Staten Island students to outstanding traditional artists from various national, ethnic, and occupational groups who practiced their lore and craft on Staten Island. The program sought to demonstrate that "art" existed within the students' own community and was not confined to annual field trips to Manhattan. Additional goals of the Program included:

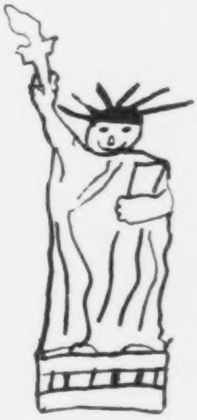
- enhancing the students' interest in and respect for the tradition and histories of their own family and community
- broadening the students' understanding and respect for traditions and customs of other peoples and nations
- highlighting and developing an appreciation of aesthetics practiced in every day community life
- increasing interpersonal communications through interactions with visiting folk artists
- intergrating the study of folklore into the student's overall education
- connecting formal in-class learning experiences with less formal out-of-class instruction by family members through emphasis on the importance and value of family and community traditions.

Traditional artists were identified on the basis of fieldwork, and selected for participation in the Program for their knowledge of a tradition, their ability to work well in the classroom situation and the quality of their work. Before an artist's visit to the classroom, teachers received preparatory material from the folklorist which they were expected to review with their classes. If the visiting artist was demonstrating folk arts from another country—as many of them were—students were required to know where that nation was located, a bit about its history, and to memorize from the preparatory material how to greet and thank the artist in the language concerned. This year, visiting artists included a Chinese calligrapher, Norwegian Rosemale painter, Albanian musician, Irish storyteller, Native American potter and craftswoman, Syrian cook, master ropemaker, Korean dancer, Jewish storyteller, pigeon flyer, oral historians, Irish musicians, and a Ukrainian Pysanky egg painter. All participating artists lived and/or worked on Staten Island. Their visits gave students a chance to meet, watch, discuss and try for themselves a wide variety of traditional arts. The students' reactions to the artists, as well as their personal reflections on the topics and ideas introduced by the participating folklorist, form the basis of this booklet.

In addition to presenting traditional artists in the schools, the Program also featured a Public Programs component which took place at the Richmondtown Restoration and featured a month-long lecture series on oral history, a program on clamming and harborlore, crafts demonstrations, and a multiethnic concert. In-class visits of several of the artists were also video taped by Educational Video Arts. These tapes, as well as "Folk Artists In The Classroom," a short videotape introduction to the Program, may be obtained through the SICA. Finally, children in several classes at P.S. 23 participated in a "folklore penpal program." They exchanged letters about themselves and the artists they had seen with students in the upstate New York Newark Valley School System, who were participating in a Folk Artists Program directed by Catherine Schwoeffermann.

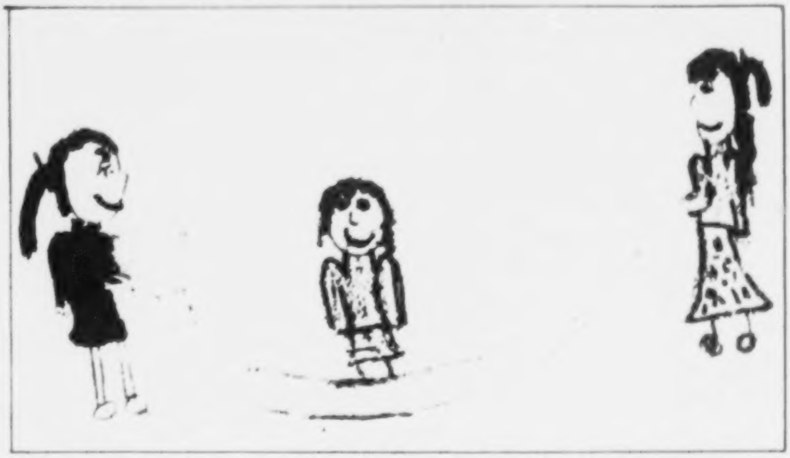
In closing, I would like to acknowledge the New York Foundation for the Arts, the National Endowment for the Arts (Folk Arts), the New York State Council on the Arts (Folk Arts) and the New York City Department of Cultural Affairs, whose funding made this Program possible. Thanks also to Liz Grabiner of Educational Video Center, Kathy Nutt of Richmondtown Restoration, and the administrative and teaching staffs of the schools involved, whose cooperation ensured the success of the Program. Finally, I want to thank the students and their parents, whose interest, enthusiasm and cooperation made the Program so rewarding.

Nancy Groce



TRADITIONAL GAMES

Some students wrote about their own folklore for this book. Here are some games they collected on Staten Island.



Shana Golden
4-259, Mrs. Sekulski, P.S. 36

JUMPROPE SONGS

Lemon on Lime
Gonna be on time
The school bus leaves
At quarter to nine
a b c d . . . to Z

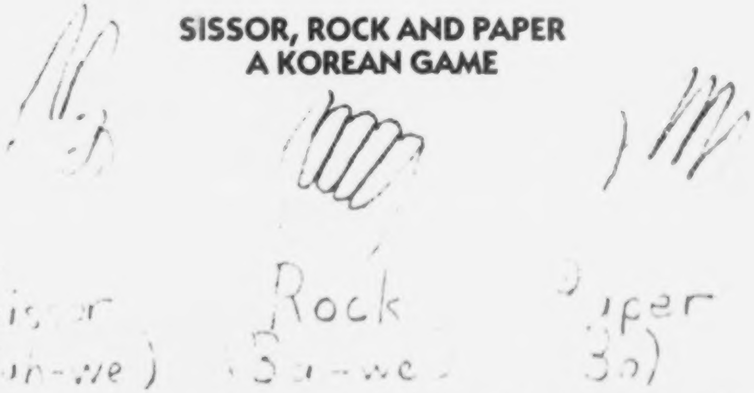
Roxanne Rica
Class 3U, Mrs. Urban, Staten Island Academy

WINNER'S LUCK

My grandma showed me a game similar to Monopoly. It is a card game, but it has quiz questions about World War I and World War II. My grandpa is great at this game. My grandma is a bad player, because she plays mostly new games. My grandma yells when she loses the game. That's probably what is going to start World War III.

Melissa Panczyszyn
3-217, Mrs. O'Brien, P.S. 36

SISSOR, ROCK AND PAPER
A KOREAN GAME



You have to say *Kah-we, Ba-we, Bo*. With two people or more they pick either *Kah-we, Ba-we* or *Bo*. Paper covers rock, rock hits sissor, sissor cuts paper. The people who are caught are out. The person who wins becomes first.

Julie Kwon
3-307, Mr. Crians, P.S. 23

TRADITIONAL GAMES

SLAM BIKE BALL

My folklore is about a game we play on my block. It is called slam bike ball. There are 5 people on bikes and 5 people have soccer balls (1 apiece) and the people on the bikes have to ride up and down the block. The people with the balls have to hit them with the ball, and if the people on the bikes fall off that's 1 point for the people with the ball.

Kevin Mastroniaola
5-212, Mrs. Hackett, P.S. 36

GAMES ON MY STREET

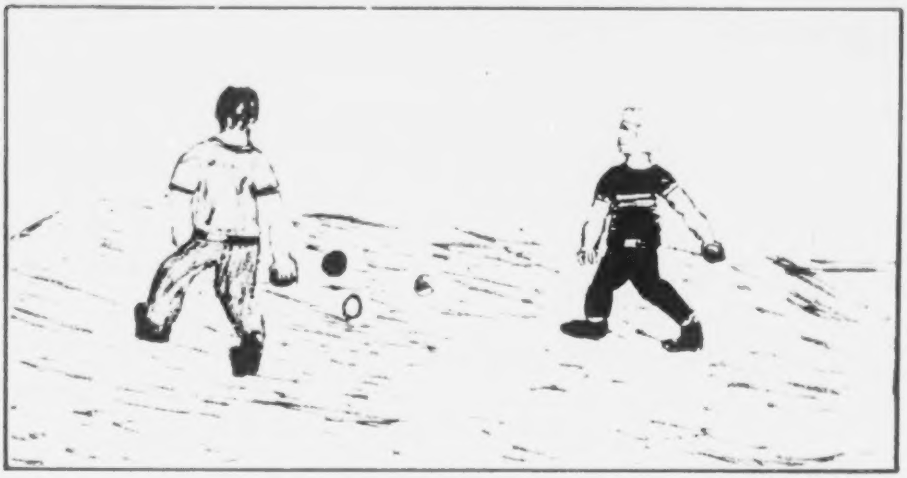
A lot of children live on my street and I have many friends to play with. I will tell you about some of the games we play.

We choose up sides and play "Hide and Seek," "Boxball" and "Hit the Stick." We play "Man Hunt" in the woods across from my house.

We keep ourselves busy by playing many different games.

Thomas Polisano
3-219, Mrs. Maloney, P.S. 36

BOCCI: AN ITALIAN GAME



Justin Vuono
4-255, Mrs. O'Donnell, P.S. 36

RED DEVIL

DIRECTIONS: 6 or 7 players. Each player must pick a color. One person must be the Red Devil. He (or she) must stay about 4 feet away from the other people. R.D. = Red Devil.

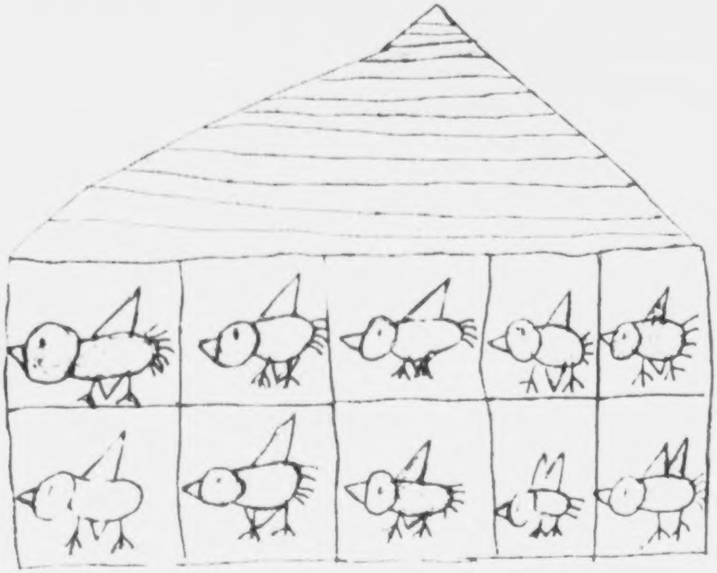
WHAT TO SAY: R.D. = Knock, knock.
PEOPLE = Who's there?
R.D. = Red Devil.
PEOPLE = What ya want?
R.D. = A can of paint.
PEOPLE = What color?
R.D. = A color.

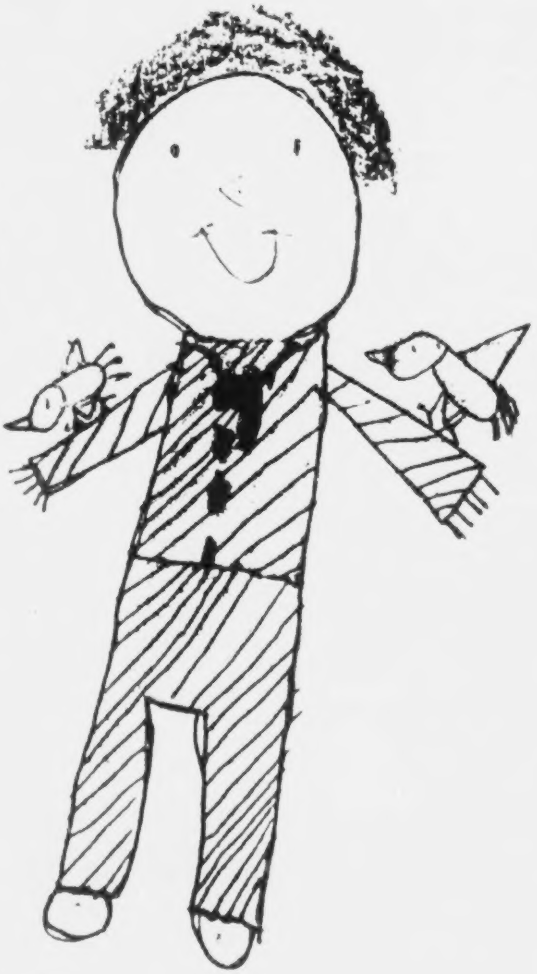
Just say he says "red"—if one of the people picked that color, they must run around and get back to base without being tagged.

John Ricciardi
5-310, Mr. Dugan, P.S. 23

PIGEON RACING

Pigeon racing is a traditional sport on Staten Island and we were delighted to have **Eddy Rosenblum** come to the schools to explain all about his sport. Mr. Rosenblum has more than 150 birds and he trains them to return to his coop in Rosebank from as far away as Virginia. He brought some homing pigeons to school and each class got to write a "secret message." We tied the messages to the birds and released them. When he got home, Mr. Rosenblum read our messages and then he called the school and told us what they said.





I made this picture because it was the favorite artist that I saw in folklore. That is why I made this picture.

Sabrina Sassan
3-315 Mr. Tabor, PS 36

Generation to Generation:

The Staten Island Folk Artists
In the Schools Project

Written by students of
P.S. 23 and the Staten Island Academy

Nancy Groce, Editor
Project Director   Folk Artists in the Schools
Staten Island Council on the Arts

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Generation to Generation:

The Staten Island Folk Artists
In the Schools Project

STATEN ISLAND

Nancy Groce, Editor

Project Director
Folk Artists in the Schools
Staten Island Council on the Arts

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INTRODUCTION

Staten Island is a culturally rich, unique and fascinating part of New York City. To off-Islanders, even those who pride themselves on being "City buffs," it is probably the least known of the five boroughs. But if Staten Island lacks the skyscrapers of Manhattan, the population density of Brooklyn, the hustle of the Bronx or the orderliness of Queens, it makes up for it with a distinct yet fragile culture all of its own. Staten Island is changing rapidly. Since the completion of the Verrazano-Narrows Bridge in 1964,the population has increased tremendously. New Staten Islanders are often drawn from the other boroughs, particularly from Brooklyn, but Staten Island is often the first home for new Americans from all corners of the world. The mixture of extremely varied metropolitan cultures that typify modern Staten Island is reflected in this collection of folklore material by the students of Public School 23 and the Staten Island Academy.

The Folk Artists in the Schools Project was initiated by the Staten Island Council on the Arts during the 1984-85 school year. The goal of the project was to introduce State Island students to outstanding traditional artists from various national, ethnic, and occupational groups who practiced their lore and craft on Staten Island. In other words, the project sought to demonstrate that "art" existed within the student's own community and was not confined to annual field trips to Manhattan. Additional goals of the project included:

- enhancing the student's interest in and knowledge of the traditions and histories of their own community and family
- broadening the student's understanding and respect for traditions and customs of other peoples and nations
- highlighting and understanding the aesthetics practiced in everyday community life
- increasing interpersonal communications through interactions with folk artists
- connecting formal in-class learning experiences with less formal out-of-class instruction by family members through emphasis on importance and value of family traditions

Over the period of four months in early 1985, a series of folk artists visited the classrooms of PS 23 and the Staten Island Academy. Artists were selected based on their knowledge of a traditional craft, their ability to work well in a classroom situation and the quality of their work. Visiting artists included a ferry boat captain, Norwegian rosemaler, Ukrainian pysanky maker, Haitian dancer, Italian marionetter, rope maker, oral historian, Chinese calligrapher, Irish musician and Philippine cook. All the participating folk artists lived and/or worked on Staten Island. Their visits gave students a chance to meet, watch, discuss, and try for themselves a wide variety of traditional arts. The students' reactions to the visiting artists, as well as their personal reflections on the topics and ideas introduced by the participating folklorist, form the basis of this booklet.

In closing, I would like to acknowledge the New York Foundation for the Arts, the National Endowment for the Arts (Folk Arts), and the NYC Department of Cultural Affairs, whose funding made this project possible. Thanks also to folklorist Dr. Jens Lund, whose 1983 Survey of Staten Island Folklife, made possible by a grant from the New York State Council on the Arts, greatly aided attempts to locate traditional Staten Island artists. Finally, in addition to those whose names are listed above, I wish to thank parents of participating students who often were asked to serve as informants, and the teaching staff of both participating schools.

Nancy Groce
New York

Traditional Games

Students were encouraged to collect their own folklore. Here are some of the traditional games played today on Staten Island.

Dah ([illegible])

Dah is a Chinese game that my grandmother taught me. It is usually played around New Years. Everybody puts 32 pennies in the center of the table. You play with six dice. What you roll determines how many pennies you win.

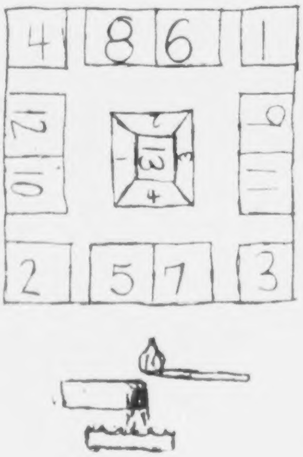
If you roll	then you win
1,2,3,4,5,6	16 cents
2 sets of 3 of a kind	16 cents
3 of a kind, 3's and 4's	24 cents
4 of 4's	32 cents
4 of a kind, not 4's	4 cents
5 of 4's	64 cents
5 of a kind, not 4's	34 cents
two 4's, two 5's, two 6's	24 cents
6 of a kind	all of the money left

Jessica Wang
3-307, Mr. Criaris, P.S. 23

Scully

Directions: Scully is a game in which you have to place a colored bottle cap (see picture) on a board with numbers from 1 to 13. Put a crayon over the cap and a match over the crayon to make it melt into the cap for a design. When it dries make a scully board with chalk and take the cap so you are ready to play. There is a starting line in which you shoot the cap up to #1 with your fingers, then to #2, 3, etc. Once you get to 13, there are four skinnier boxes connected on all 4 sides of the box. One is numbered 1 than 2, 3 and 4. You must shoot the cap into 13, then 1, 2,3,4, and back into 13. At that point you are a killer. Then, with your cap you must shoot your opponent's cap 3 times in a row. Then he is dead and you are the winner.

John Riccardi
4-314, Mrs. Manifold, P.S. 23



Ringaleveo

Ringalevio — if you have about 10 people, split them in half. One half hides and one half counts to 30. One of the people is the jail keeper, to capture someone you tag them and say "Ringalevio 1,2,3, 1,2,3 1,2,3" and bring them to jail. To escape you either fool the guard or have another member from your team tag you without having him tagged.

Lee Maschler
4-314, Mrs. Manifold, P.S. 23

Jump Rope Sayings

When I jump rope I sing songs something like this:

Not Last Night But the Night Before/24 Hours Came Knockin' At My Door/I Asked Them What They Wanted and This Is What They Said,/"Lady, Lady Do the Split,/Lady Lady Show Your Slip-/Lady Lady Do the Kangaroo Lady Lady That's Enough For You."

OR

One
Two On Time, Don't Be Late/Mary Has a Date At a Quarter Past Eight . . .

Jessica Dotte
4-314, Mrs. Manifold, P.S. 23

These are sayings my grandmother from England used to say when she skipped jump rope.

1. I was in the kitchen,/ doing a bit of stitching/in come the bogeyman and chased me out.

2. Rasberry, Gooseberry, Apple jam tart./Tell me the name of your sweetheart.

Cynthia Carbone
4-1, Mrs. Farley, P.S. 23

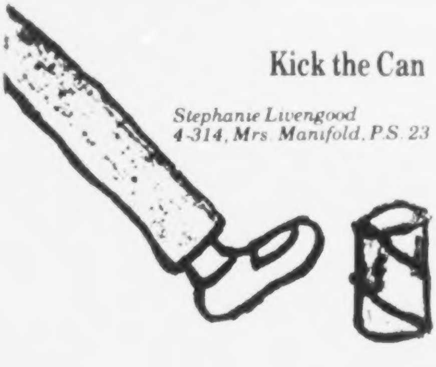
A Foreign Game

Kabadi

In this Indian game there are 2 equal teams on each side. The object of the game is to be fast and take deep breaths. The chosen team picks a player. The player runs to the other side and keeps saying "Kabadi." When he tags his opponents, his opponents chase him back. If he survives his team gets 1 point. If his opponent holds him until he runs out of breath the other team gets a point.

Asim Rehman
4-314, Mrs. Manifold, P.S. 23

Kick the Can — if there are 7 people playing, and the person who is it has found 5 people, than someone who hasn't been found yet can kick the can and everyone is free.



Kick the Can

Stephanie Livengood
4-314, Mrs. Manifold, P.S. 23

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Customs and Holidays

When students wrote about their own family's folklore, they often described traditions associated with holidays. Here are some of their traditions.

Passover

Passover is a festival of freedom. My house receives a special cleaning. Everything sparkles and shines.

There is a family ceremony called a seder which is held on the first two nights of Passover. We sit around a table and read from a book that tells the story of Passover. This book is called the Haggadah. Everybody reads a part of this and the youngest child asks the four questions.

My father sits at the head of the table. He is the leader of the Seder. Near him is the matzoh cloth containing three pockets for three whole matzohs. On the table near the leader there is also a Seder Plate which is prepared in advance by my mother. On this plate Seder food symbols are placed. We do not eat from this plate.

The Seder Plate

1. *Bitter Herbs* (Moror)—horseradish—It symbolizes the bitter times of the enslaved Israelites by the Egyptians.
2. *Vegetable* (Karyeas). We dig a vegetable in salt water. It symbolizes the tears of the Jews.
3. *Charoses* a mixture of chopped apples, walnuts and cinnamon with a red wine. It symbolizes the mortar the children of Israel were forced to make for the Egyptians.
4. *Roasted Lamb Bone* (Z'roa), it symbolizes God, who influenced the Pharoah to release the children of Israel from bondage.
5. *Egg* (Baytzo), a hard-boiled egg that is roasted. It symbolizes mourning for the loss of the temple.

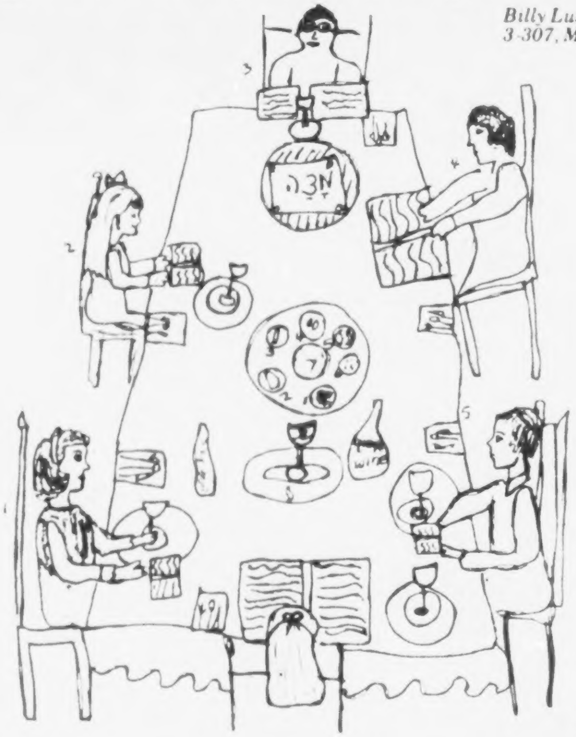
Billy Lustgarten
3-307, Mr. Criaris, P.S. 23

On the Holiday of Passover the 14th of Nisan we eat Matzoh because our ancestors did not have enough time to bake bread when they were freed from Egypt. This is a picture of my family and me having a Passover Seder.

The plate with seven dishes:

1. Charoseth
2. egg (hard boiled)
3. shank bone
4. bitter herb
5. greens
6. horseradish
7. salt water

1 Alexis 10½ me
2 Alexandra 5½ sister
3 Father
4 David 17 brother
5 Dale 13½ brother
6 Mother



Alexis Kulick
5th, Staten Island Academy

Customs and Holidays

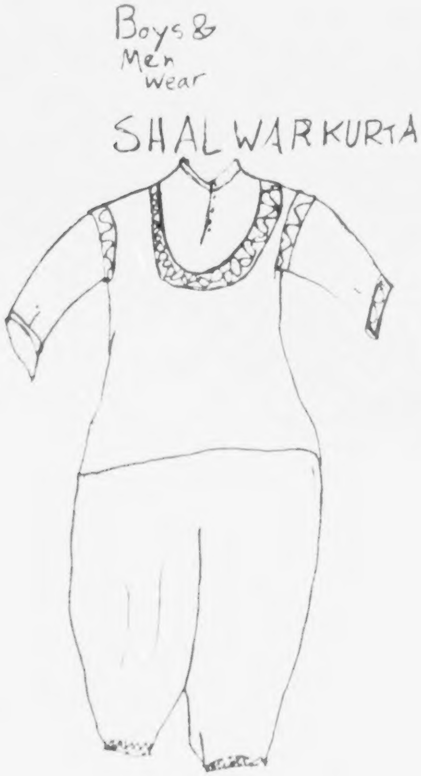
How I Celebrate

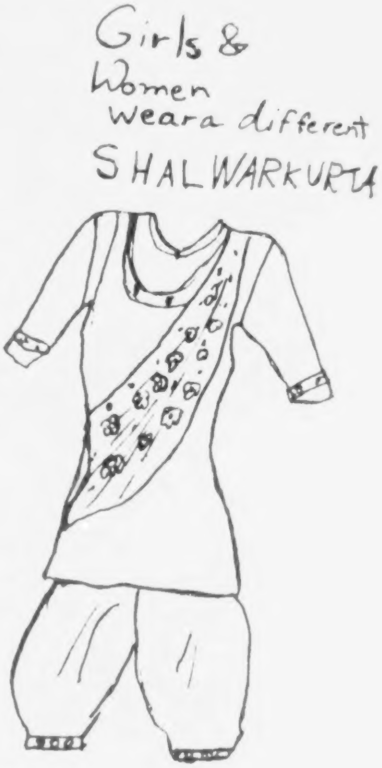
I am going to tell you about EID (Eeed) which is a muslim holiday. It is celebrated after the month of fasting, called Ramazan is over. On the 28th day of Ramazan, all the muslims go outside at sundown and try to sight the new moon. If the new moon is not sighted, everybody goes back inside and prepares for yet another day of fasting. If the moon is sighted, it means the next day will be EID. Everybody happily prepares for Eid, i.e. last minute shopping is done; things are put together and finally, everybody gathers in their friends' house for celebrating. At that time, mothers decorate the girls' hands with henna in beautiful designs. Henna when dried and washed off, leaves an orange color on the skin. You can see the girls walking with their palms outstretched to help the henna dry.

The next morning is EID. All the muslims gather for prayers at the mosque. The Imam leads the prayer. The men line up behind the Imam, the boys behind the men and the ladies and girls in the back. After the prayers, the Imam gives a speech called KHUTBA, in which he explains the importance of Eid. When the Khutba is over, everyone rises and embraces each other 3 times and says 'Eid Mubarik' which means 'Happy Eid.'

After the prayers everyone goes home and exchanges gifts. Then everyone sits down to eat 'kheer,' a special dish made with milk and vermicelles. Afterwards, women dress up in very colorful clothes called a shalwar-kurta. People then gather at their relatives and friends' houses and celebrate by feasting and exchanging gifts.

Asim Rehman
4-314, Mrs. manifold, P.S. 23





Addendum #4

FOLKPATTERNS (4-H/MSU Museum) Project

FOLKPATTERNS is a project of the Michigan State University Museum and the Michigan 4-H Youth Programs. It was initiated in 1979 with a Youth Projects Grant from the National Endowment for the Humanities, a federal agency. The basic plan of this innovative project was to combine the professional subject-area expertise of the folklorists at the MSU Museum with the educational delivery structure offered by the 4-H Youth Program to design an alternative method for youths who want to learn more about themselves, their families, and their communities. Staff members of the MSU Museum worked closely with 4-H staff, volunteers, and teens to develop a program that would provide an opportunity for youths, either as individuals or in groups, to explore in an organized way the various factors and influences that have affected and continue to affect the objects, traditions, and organizations that exist in their communities. One of the founding strengths of this plan rested on the fact that both the 4-H Youth Programs and the MSU Museum were part of a land-grant university whose stated mission was "research, teaching, and public service," particularly as it related to Michigan citizens. Thus the project's emphasis on researching and presenting Michigan traditions fit squarely in the overall institutional mission.

Since 1979, 4-H leaders and youth have initiated projects both within and outside schools based on individual or community interests and have showcased the results of their work in schools, libraries, museums, and fairs. Projects to date include: an oral history of the county fair in Houghton/Hancock, Michigan; a Family Folklore Collection Center at the 1983 4-H Exploration Days; the research for and production of a number of county "Friendship Quilts"; a crafts apprenticeship program at White Pine Village in Ludington; the establishment of the Muskegon County and Oceana County Folk Festivals; the production of a 4-H Foodways Cookbook; and the planting of a "Heritage Garden" at the Frankenmuth Historical Museum. The Michigan folklife extension specialist at the MSU Museum serves as technical expert for the project in the same manner that cooperative extension specialists in other research areas serve the state.

Through the development of training workshops and publications, the MSU Museum Folk Arts Division staff has worked effectively with 4-H state staff to provide both content information and examples of model projects. Included in this section are excerpts from several of the publications that have been developed.

The FOLKPATTERNS program in Michigan has since spawned the establishment of other state or local 4-H folklife-in-education projects. For instance, in North Dakota, a "Foodways" project was closely modeled on the Michigan 4-H materials. However, other states have developed their own 4-H program format for folklife-in-education. One such significant project is the New York 4-H "Heritage and Horizons" program. A series of projects and/or activities based on the history and folklore of New York State, this program was developed and coordinated by the Rural Sociology Extension arm of the New York Cooperative Extension Service. Publications associated with this project cover such topics as rural architecture and home crafts. More information on this series can be obtained from the 4-H Youth Program Office, Cornell University, Ithaca, New York.

EXCERPTS:

a. Marsha MacDowell, "FOLKPATTERNS: A 4-H Leader's Guide" (4-H 1222), 1982.

b. Christine Tucker and Marsha MacDowell, "Family Folklore"(4-H 1330), 1985.

c. Marsha MacDowell, "Foodways" (4-H 1329), 1984.

d. Jane and Lee Taylor, "Heritage Gardening" (4-H 1279), 1984.

This material was developed and published by the MSU Museum and the 4-H Youth Programs, Cooperative Extension Service, Michigan State University. Initial funding for this project was provided by a grant from the National Endowment for the Humanities.

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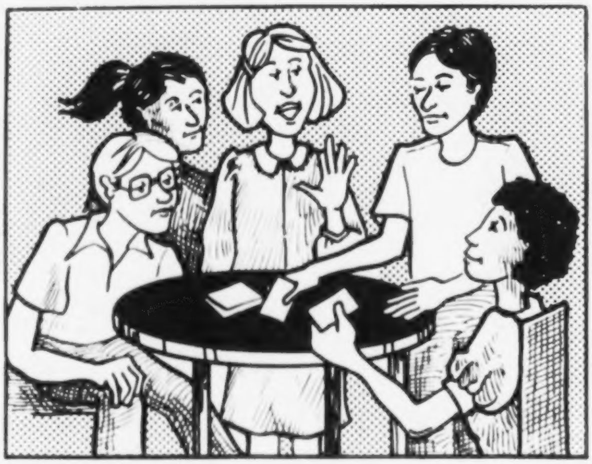
Introduction

Before you and your members begin a FOLKPATTERNS project, it would be a good idea to make sure they are aware of what kinds of information FOLKPATTERNS deals with. By participating in one or two introductory activities, your members will have an opportunity to see if they would be interested in conducting a FOLKPATTERNS project. Following are suggested warmup activities for FOLKPATTERNS groups.

Introductory Activities

1. Have 5 to 10 people play the FOLKPATTERNS card game. Print or type each of the following questions on the back of a 3-inch by 5-inch index card. Place the completed cards face down in a pile in the middle of a table. The first player picks a card and chooses a second person to answer the question on the card. After answering the question, the second player selects a card to ask a third player. This continues until all the questions are answered.



This game has no right or wrong answers, and there are no winners or losers. After some of the answers are given, encourage group discussion.

- —Do you know any haunted places? Where are they?
- —What kind of bread do you eat most often?
- —Did you ever believe that "beehive hairdos" contained spider's nests?
- —Do you know someone who wears a copper bracelet to ease arthritis? Do you think it works?
- —Do you have a particular way of folding clothes or hanging them on the line?
- —When you were young, how did you keep quiet during church?
- —On what occasions do you take family photographs?
- —What foods do you associate with weddings?
- —What food do you eat when you are sick?
- —What food makes your mouth water? When do you have this mouth-watering food?
- —Do you eat the cake or the icing first?
- —When you go visiting, do you look into your host's linen closet?
- —Sing a lullaby.
- —Do you know any hand games used to entertain a child? Demonstrate them.
- —Give the group a school cheer.
- —Did you ever wear a scapular?
- —What is your recipe for a pasty?
- —Who sits at the head of the table at a family meal?
- —What games did you or do you play while traveling in a car?
- —Do you have a nickname? If so, how did you get it?
- —How did your parents meet?
- —What do you do for good luck?
- —What prank did you pull or was pulled on you in school?
- —What do you say when someone sneezes? Why?
- —How do you get rid of a wart?
- —How do you know when it is going to rain?
- —Have you ever signed a yearbook or an autograph book? How did you sign?
- —Do you know any stories that make you afraid to babysit?

2. View the film "Harmonize," a 20-minute, 16 mm color film available through the Michigan 4-H—Youth Programs office. The film shows how five American families observe traditions and share family histories. After viewing this film with club members, ask the following questions:

- —What games do you play when traveling in a car, bus, or subway?
- —Does your family have nonsense traditions or events they celebrate?
- —What foods does your family have at a holiday dinner?
- —What songs do you sing in your house?

3. Sponsor a Family Heirloom Day at a local library, school, or museum. Have members bring in objects from home and attach a tag to each item with information on what the object is, who made it, where it came from, what it was used for, who owned it, and where it is kept now. Invite family and friends to see the display.

4. Sponsor an old-time photo day. Provide old clothes and a few props, then take snapshots. Use this project as a way for members to collect information about their own dress, hairstyles, fashion costumes, and occupational outfits.

5. Take your group to a folk festival in your area.

6. Have members invite new friends to attend a club meeting. Have them fill out short-item cards as as way of introducing each other. Refer to pages 19-21 for instructions on how to use cards.

7. Get a copy of the FOLKPATTERNS slide-tape, a 3-minute presentation that explains what FOLKPATTERNS is. It can be used with a caramate to run continually and is good to use at a county meeting or event.

8. Check out the FOLKPATTERNS activity trunk from the Michigan 4-H—Youth Programs office. The trunk contains the FOLKPATTERNS game, sample forms and short-item cards, and some sample hands-on activities.

9. Plan and participate in HISTOP (History Sharing Through Our Photographs). HISTOP, which was created by Nancy Rosen, provides an intergenerational sharing of history through family photographs and attempts to teach both old and young people the importance of photographs as historical documents. HISTOP provides a way for youths and senior citizens to share in activities such as creative writing about history, taking "old-time" photos, producing an exhibit of photos, and preserving family photographs. For more information on the program, write HISTOP, 1910 Torquay, Royal Oak, MI 48073.

What is Folklore (Folklife)?

The study of folklore, also called folklife, is concerned with the traditional behaviors and expressions that are an integral part of any group of people. Learned primarily through observation or imitation, these traditions are passed from one generation to the next. They can include both material culture and oral traditions and are found wherever a group of people share a set of experiences or beliefs.

Frequently people hold misconceptions about folklore that misguide the inexperienced student or presenter of folklore. Therefore, it is important to remember the following:

1. **Folklore is not necessarily old or old-fashioned.** Though old-time activities might be a key to discovering folk culture, they are not always the best means and certainly not the only means. New customs and traditions can be found wherever a group of people share a common background, work setting, religious belief, education, etc. Singing "Happy Birthday," crossing your fingers for good luck, making pom-poms to decorate a newlywed's car, pinstriping a customized van, and attending a potluck dinner are contemporary traditions shared by some people.

2. **Folklore is found everywhere.** All people have traditions that they keep in their homes, schools, work settings, countries, and community lives. Folk traditions are found in urban and suburban settings, as well as in rural locations. Decorating your garage door or mailbox, playing street hockey, and telling someone there are alligators in the sewers are examples of urban traditions, just as making scarecrows and telling silo stories are examples of rural folklore.

3. **Folklore is found in everyone.** Regardless of age, sex, race, religion, nationality, or education, everyone maintains folklore traditions. That means that the leader, the youth participants, and their neighbors all engage in some kind of folkloric behavior. Remember that even very young children chant jump rope rhymes, have birthday celebrations, and tell babysitter jokes.

Guidelines for a FOLKPATTERNS Project

Before you begin a FOLKPATTERNS project, you will want to have some idea of what training is necessary, how much time is involved, what materials are needed, etc. The following information should help you in your planning.

Age Level of Participants

Although FOLKPATTERNS is designed primarily for older 4-H youths, many project ideas and skills can be adapted for younger members.

Leader Skills

FOLKPATTERNS requires resource leaders who will be able to handle teaching the special research skills, who have studied the Leader's Guide, or who are versed in a particular subject area of humanities. Professional humanists could play a key role in planning, assisting, or evaluating a FOLKPATTERNS project. Such humanists are people who are engaged in or are appropriately qualified to be engaged in professional activities in a humanities field as teachers, scholars, researchers, writers, editors, producers, archivists, or curators. They may be engaged in one of the following areas: philosophy, ethics, comparative religion, history, folklore, art history, jurisprudence, literature, archaeology, linguistics, or classical and modern languages. Of course, a good leader can rely on local experts, and FOLKPATTERNS offers an excellent opportunity to invite those resource people to volunteer in 4-H projects. Photographers, archivists, humanities instructors in high schools or community colleges, newspaper editors, historical society members, and museum curators are some of the humanities resource people who might be asked to help develop and guide your project.

Remember that other 4-H leaders or members of other 4-H projects such as photography can be of special value to a FOLKPATTERNS project. Training sessions are held periodically for FOLKPATTERNS project leaders, and your attendance at these sessions should be part of your planning process. Since popular publications sometimes make folklore collecting seem quick and easy and because almost everyone knows some folklore, there are some pitfalls if you don't have the appropriate skills or resources. Certain basic skills and understanding can help prevent failures or setbacks.

Youth Involvement

FOLKPATTERNS projects can be carried out by youths as individuals or in groups, but it is important that members be allowed and encouraged to develop their own projects. **Make sure that your 4-H'ers have a voice in any project plan or activity.** Beware of assigning tasks for them; that situation could easily occur since folklore collecting can be as attractive to adults as it is to youths. Do not let adult enthusiasm overshadow the members' interests or plans. Members should, however, be willing to devote the time necessary to complete at least a short-term project. Some youths will volunteer for some activities and not others. Leaders should be able to blend everyone's talents into a total project. Youths will also have a chance to meet new people from all walks of life and age groups.

Time Requirement

Usually the best FOLKPATTERNS projects are those that occur over a long period of time, even though they might be started or ended with a special one-time event. Time spent on the project will be divided between planning, training, carrying out the project, and presenting and evaluating the work. Groups or individuals can initiate a FOLKPATTERNS project anytime during the year, but some projects might only be able to be carried out during certain months (e.g., collecting photographs of harvest figures in the fall or recording a family's holiday meal tradition).

Facilities

While a regular meeting space would be beneficial for members to discuss and share their projects, FOLKPATTERNS projects will also take youths to a variety of new locations. Fieldwork and research will take them to libraries, museums, county records offices, and archives, as well as to the places where they will find informants. Perhaps you can even arrange to hold your FOLKPATTERNS meetings at a local library or museum.

Equipment

The kinds and amount of equipment needed will, of course, depend on the particular problem or project that the members choose. However, it is likely that the following materials will come in handy for various activities:

1. Planning
   - FOLKPATTERNS newsletters, leader's guides, activity booklets, and concept booklets. Concept booklets are a series of leader's guides on special folklore and local history topics. Shelter, community life, health practices, foodways, family folklore, and games are a few of the subjects of the guides that are being developed by The Museum, Michigan State University. Contact your county Extension office for more information about these guides.
   - Information on local humanities organizations (consult your county Extension office for references).

PLANNING RESOURCES

What planning resources do you have?

______ Concept booklets
______ FOLKPATTERNS newsletters
______ Information on local humanities organizations (list below)
1.
2.
3.
4.

2. Collecting and organizing
   - Camera and film
   - Tape recorder, tapes, and (if the recorder is an open-reel model, not cassette) splicing tapes and scissors
   - Note pads and pencils
   - Tape measure
   - Questionnaires and short-item cards (models are available from county Extension offices or FOLKPATTERNS Office)
   - Archival materials (acid-free folders, negative sleeves, file box)

COLLECTING AND ORGANIZING

What collecting and organizing materials do you have (or can you borrow)?

______ Camera (where located: ______)
______ Film
______ Tape recorder (where located: ______)
______ Tapes
______ Note pads and pencils
______ Tape measure
______ Questionnaires
______ Short-item cards
______ File box (where located: ______)
______ Photo negative sleeves
______ File folders

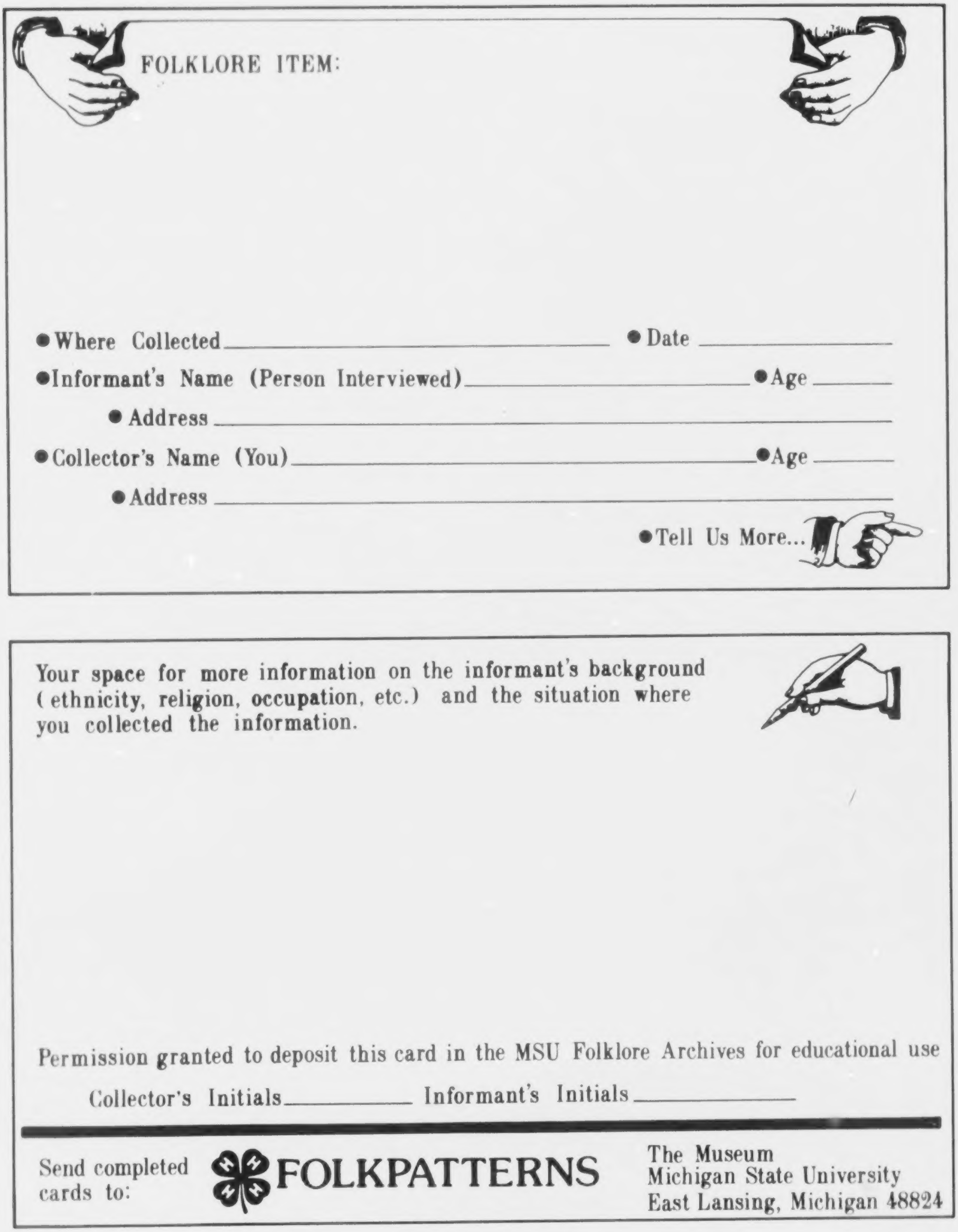
3. Reporting and evaluating
   - Access to photocopier or printing and duplicating source
   - Audiovisual equipment
   - Display units
   - Mini-computer and FOLKLORE computer program

REPORTING AND EVALUATING

What materials do you have available for reporting and evaluations?

______ Slide projector (where located: ______)
______ Display case (where located: ______)
______ Exhibit space (where located: ______)
______ Photocopy machine (where located: ______)
______ Computer (where located: ______)
______ FOLKPATTERNS report form

Who could evaluate your project?
1.
2.
3.
4.



FOLKLORE ITEM:

● Where Collected ____________________ ● Date ____________

●Informant's Name (Person Interviewed) ____________________ ●Age ______

● Address ________________________________

●Collector's Name (You) ____________________ ●Age ______

●Address ________________________________

●Tell Us More...

Your space for more information on the informant's background (ethnicity, religion, occupation, etc.) and the situation where you collected the information.

Permission granted to deposit this card in the MSU Folklore Archives for educational use

Collector's Initials __________ Informant's Initials __________

Send completed cards to:

FOLKPATTERNS

The Museum
Michigan State University
East Lansing, Michigan 48824

Figure 4. Short-item card.

ACTIVITY IDEAS

At your next 4-H club meeting, have the members try filling out short-item cards. Follow these suggested steps:

1. Have each member choose a partner.
2. Have Partner A ask Partner B to choose one of the following folklore topics:
   —jump rope rhymes
   —foodways sayings
   —good luck beliefs
   —autograph album verses
   —knock-knock jokes
   —school team chants
   —home remedies for colds or flu
   —origin of nicknames of family members or friends
3. Partner B should give an example of the chosen category while Partner A records the example on a short-item card. Partner A should remember to do the following:
   a. Next to folklore item, write which of the above categories Partner B has selected.
   b. Record where and when the information is being recorded (e.g., at a 4-H meeting).
   c. Write the informant's name (the name of the person giving the information).
   d. Record the informant's address. Don't forget zip code and county!
   e. Write his/her name and address under "Collector."
4. On the back of the card, there is space for members to record more information about the informant's background and the situation where the information was collected. In order to get this information members will probably have to ask some more questions. Here are some sample questions:
   —Where did you learn that saying?
   —Who taught it to you or did you just hear it somewhere?
   —How old were you when you first heard it or when you used it?
   —What nationality are you? Where were you born?
   —How old are you?
5. When Partner A has completed the card, it's time for Partner B to ask for information. He/she becomes the collector while Partner A becomes the informant.
6. When everyone has finished completing a card, have the members read the results. They will be surprised at the variety of answers and at what they will learn about folklore and each other.

Have 4-H members collect school cheers by interviewing adults who were cheerleaders or athletes, teachers who remember cheers, or students who are currently cheerleaders. Record the cheers, when they were used, and where they were used on short-item cards.

Tell members to write down 10 proverbs they hear in everyday usage. At the next meeting members can tell each other what they heard and discuss how many of the proverbs they know. The common proverbs can be arranged by type, informant, or social group, and distributed in a small pamphlet with a title like "Folk Proverbs and Sayings from Ingham County Collected by 4-H'ers." Include on the cards the meanings people attach to the proverbs and information on the collection and the informants. This activity could lead to other areas of investigation in your community.

FOLKPATTERNS Fieldwork Data Sheet

I. This information is about you, the collector.

Name of collector
Number
Permanent address
Date
Tape number
Where the interview took place
Phone

II. This information is about the person you interview.

Name of informant
Address
Phone

Others present at interview (name and address)

Has this informant been interviewed by a FOLKPATTERNS interviewer before?
(If no, complete all the following sections; if yes, skip to section III.)
Informant's birthdate and place of birth
Informant's parents' names
Parents' nationality or ethnic origin
When and how did family immigrate to the U.S.?
Languages spoken other than English
Names and ages of informant's sisters, brothers, and children
Education, training, apprenticeship

Occupations (types of jobs held and when)
Religious affiliation and activities
Community activities
Special hobbies or interests
Important events during life

III. This is about the actual interview.

Subjects covered in the interview

How, when, where, and from whom did informant learn this information?

Are there any photographs available of the informant? Where are they located?

Has the informant ever been featured in a newspaper or other publication? If so, where and when?

Did the informant recommend anyone else to interview (names and addresses)?

Any additional information

IV. Has the informant signed the release form?

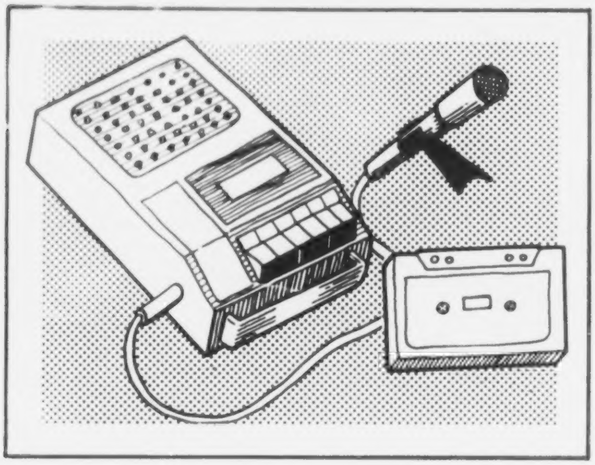
Figure 6. Sample questionnaire.

Observation and Documentary Tools

Because the folklorist wants to document traditions as thoroughly as possible, he/she preserves the sights, sounds, smells, and feelings of a tradition by utilizing modern electronic tools to augment his/her own senses. The tape recorder, camera, and note pad are the basic components of a documentary tool kit. Yet the researcher should be sensitive to the appropriateness of these tools to each situation he/she encounters when collecting and to each informant from whom he/she collects.

Tape recorder

By being able to refer to recordings, the researcher can have the accuracy the task of documentation demands. Thus, the tape recorder in an interview situation becomes an aid to memory and hearing. Nonetheless, the interviewer should not impose the tape recorder on an informant. Permission to use the tape recorder should be requested if the interviewer thinks it's appropriate. If necessary, he/she should explain the reason for using the recorder: "So I can recall what we talked about," "So I can have an example of your singing to play for others," or "So we can have a record of your stories told in your voice." The tape recorder does not, however, replace the note pad. An interviewer should take notes on any situation which he/she records to accompany the documentation. Often there are "asides" made that an interviewer can note and that the machine cannot capture.



Before your members actually begin asking questions, it is a good idea for them to state the date, their name, where they are, and whom they are interviewing. In that way they have a recorded reference to the tape, as well as a written one. They should also try to avoid having the informant perform for the tape recorder; the task is to make the informant feel as natural as possible and to talk comfortably. If the recorded session ends before the tape itself ends, the interviewer should indicate this in the recording so that people listening to the tape later will not have to listen to long passages of silence for fear they've missed something.

Your members should choose high quality machines and the highest quality tape. Modern cassette recorders provide portability and ease of handling, although the sound quality is generally not as good as reel-to-reel recorders. As a rule of thumb, cassettes should be used for preliminary interviews, and reel-to-reel recorders should be used for musical performances or narration that may be presented at a later time. External microphones of good quality should be used. Built-in microphones in modern recorders are not of good quality and fail to pinpoint the source of the recording. Make sure members are familiar with all operations of the tape recorder and encourage them to check the recorder before they go to an interview. Sometimes they may even want to recheck the machine at the interview. They should provide plenty of tape and extra batteries. Extended play tapes should be avoided because they stretch and do not last.

The tape recorder is also valuable for presentations. Slides can be synchronized with tape recordings to produce an audiovisual show on a project. Members could also prepare an audio program for radio or club and class presentations of songs or stories. They can also use examples on tape to spark an informant's memory of traditions. Members should remember that the guiding principle of the tape recorder in the field is to respect the informant's wishes and to make sure the tape recorder is appropriate and helpful to the situation.

Camera

Although it is not necessary, a camera is a useful piece of equipment which can provide a visual record of an object, event, and/or interview. It can also be used to copy any documentary records that

Suggestions for Further Reading

Books

The following books give general overviews of folklore and folklife study or they offer instructive descriptions of Michigan folklife. Consult these works to help guide and inform your project members. The books can be obtained from most large libraries and bookstores (or direct from the publisher where indicated). You and your 4-H'ers might ask your local library to order some of these.

Brunvand, Jan Harold. *The Study of American Folklore: An Introduction.* 2d ed. New York: W. W. Norton, 1978.

Since the first edition of this book was printed in 1968, it has been a basic textbook in introductory college folklore classes. The central concern is defining and describing the genres and texts of folklore. The book contains five basic sections: Introduction, Oral Folklore, Customary Folklore, Material Folk Traditions, and Appendices (Sample Studies of Folklore). Each chapter has bibliographic suggestions for further reading and research. 460 pp., Index.

______________. *Folklore: A Study and Research Guide.* New York: St. Martin's Press, 1976.

This short book is a companion to Brunvand's college textbook. It offers guidelines for writing a research paper on folklore and for identifying major bibliographic sources for folklore study. It includes a useful glossary of basic terms in folklore study. 144 pp., Index of Authors, Glossary.

______________, ed. *Readings in American Folklore.* New York: W. W. Norton, 1979.

This anthology of representative studies of American folklore and folklife is aimed at the undergraduate. The articles fall under four main headings: Collections of American Folk Materials, Folklore in Context, Analysis and Interpretation of American Folklore, and Some Theoretical Perspectives in American Folklore. Of interest to people in Michigan are Aili K. Johnson's essay, "Lore of the Finnish-American Sauna," and Richard M. Dorson's article, "Folklore at a Milwaukee Wedding." Both contain Michigan material. Brunvand introduces each article with prefatory comments and bibliographic suggestions. 466 pp.

Coffin, Tristram Potter, ed. *Our Living Traditions: An Introduction to American Folklore.* New York: Basic Books, 1968.

This volume of 25 general topics on the study of folklore was originally intended to explain American folklore to other countries. But in its present form, it is also a useful introduction for Amercians to folklore study in America. Notable contributions include "A Definition of Folklore," "Ways of Studying Folklore," "Legends and Tall Tales," "The Folk Games of Children," "Folk Speech," and "Labor Lore." 301 pp., Index.

Cumming, John. *A Guide for the Writing of Local History.* Lansing, Mich.: Michigan History Division, 1974.

This booklet provides an introduction to researching, writing, and publishing local histories in Michigan. Numerous examples of research tools, writing formats, and publishing hints are given. 54 pp., Index.

Degh, Linda, ed. *Indiana Folklore: A Reader.* Bloomington: Indiana University Press, 1980.

This book is a good example of descriptive folklore studies in one state. This collection is especially versed in modern legends and beliefs, but it also includes sections on "Old Crafts and Skills," "Place Names and Oral History," and "Folk Medicine and Magic." A Bibliography of Indiana Folklore is appended to the book. 311 pp., Index.

Dewhurst, C. Kurt, and MacDowell, Marsha. *Cast in Clay: The Folk Pottery of Grand Ledge, Michigan.* East Lansing: Michigan State University, The Museum, 1980. (Order direct from publisher for $5.)

This publication is an example of a material folk culture project at the community level. Dewhurst and MacDowell explored the role of a pottery in a south-central Michigan town. They discuss the history of the pottery and the creativity displayed in the folk creations made by the workers. 73 pp., Bibliography.

______________. *Downriver and Thumb Area Michigan Waterfowling: The Folk Arts of Nate Quillen and Otto Misch.* East Lansing: Michigan State University Folk Culture Series, The Museum, 1981. (Order direct from the publisher for $3.50.)

This material is an example of research into folk arts associated with Michigan hunting traditions. Through the oral biographies of two boat builders-decoy makers, portraits of life in the waterfowling regions are presented. 14 pp.

______________. *Rainbows in the Sky: The Folk Art of Michigan in the Twentieth Century.* East Lansing: The Museum, Michigan State University, 1978. (Order direct from publisher for $6.)

This book is a good example of a collection of material folk culture in Michigan worked into a public exhibit. The catalog, which is arranged by artist, documents the lives of several folk artists and their creations. Included in the catalog are an introduction to folk art study and a bibliography. 128 pp.

Dorson, Richard M. *Bloodstoppers and Bearwalkers: Folk Traditions of the Upper Peninsula.* Cambridge, Mass.: Harvard University Press, 1952.

This book, by one of America's premier folklorists, is a collection of tales from Michigan's Upper Peninsula. Included in the book are occupational stories of lumberjacks, miners, and lakesmen; the ethnic tales of Finns, French, Canadians, and Indians; and regional folklore of Upper Peninsula residents. Dorson includes notes on the tales and an index of informants, place names, and tale types. 305 pp.

____________. *American Folklore and the Historian.* Chicago: University of Chicago Press, 1971.

If you are especially interested in the relation of folklore to history, Dorson includes some of his renowned essays on "Oral Tradition and Written History," "Local History and Folklore," "Defining the American Folk Legend," "Folklore Research Opportunities in American Cultural History," and "Folklore in Relation to American Studies." He also has sections on "Folklore in American Literature" and "Fakelore." 231 pp., Index.

____________, ed. *Folklore and Folklife: An Introduction.* Chicago: University of Chicago Press, 1972.

This book is a basic text for surveying the genres and methods of folklife and folklore study. The genres fall under the categories of oral folklore, social folk custom, material culture, and folk arts. Covered under methods are fieldwork, archiving, the use of printed sources, museum work in folklife, and folk atlas mapping. Dorson introduces the book with a survey of the major concepts currently circulating in folklore and folklife study. 561 pp., Index, Contributors.

____________. *American Negro Folktales.* Greenwich, Conn.: Fawcett Publications, 1967.

This inexpensive paperback includes tales from Calvin, Benton Harbor, Covert, Idlewild, Inkster, and Mecosta in Michigan. Dorson gives transcripts of the tales with annotations. An introduction describes the locales in which he collected and the people from whom he collected. 378 pp., Bibliography, Index of Motifs, Index of Tale Types.

____________. *American Folklore,* 2d rev. ed. Chicago: University of Chicago Press, 1977.

This book, which was originally published in 1959, is a classic work on American folklore. Dorson has a decidedly historical bent toward folklore study. His sections include: Colonial Folklore, Native Folk Humor, Regional Folk Cultures, Immigrant Folklore, The Negro, Folk Heroes, and Modern Folklore. Appended to the book are Important Dates in American Folklore, Bibliographic Notes to his chapters, a Table of Motifs and Tale Types, and an Index. 338 pp.

Evans, George Ewart. *Ask the Fellows Who Cut the Hay.* London: Faber and Faber, 1961.

Although this book describes English rural life, it suggests the value of oral history and folklife to a collection and interpretation of people's traditional ways of living. The sections, which are arranged by informant, cover areas such as sheep shearing, bacon and ham curing, taking the harvest, fairs and occasions, school, and old words and sayings. 262 pp., Appendix, List of Sources, Index.

Family Folklore Program of the Festival of American Folklife. *Family Folklore.* Washington, D.C.: Smithsonian Institution, 1976. (Order direct from publisher for $3.)

This collection of narratives compiled by the Family Folklore Program can serve as a guide to possible areas for investigation by 4-H'ers. Included are suggestions for interviewing your own family and a list of publications for further reading. 94 pp.

Georges, Robert A., and Jones, Michael Owen. *People Studying People.* Berkeley and Los Angeles: University of California Press, 1980.

For those leaders directing and undertaking fieldwork in FOLKPATTERNS, this book provides perspectives on the problems and procedures of fieldwork. By focusing on the experiences of anthropologists, folklorists, and sociologists, Georges and Jones provide rich insights into the nature of people who study other people. 178 pp., Index, Notes.

Glassie, Henry. *Pattern in the Material Folk Culture of the Eastern United States.* Philadelphia: University of Pennsylvania Press, 1968.

Examining the physical aspects of folklife—material culture—is an essential part of understanding the American experience. Glassie aptly demonstrates how artifacts can be used as evidence for the diffusion of ideas in America. He also uses variation in folk artifacts (especially architecture) as an index to the formation of American regions. Appended to the book is an excellent bibliography. 316 pp., Index.

Goldstein, Kenneth S. *A Guide for Field Workers in Folklore.* Hatboro, Penn.: Folklore Associates, 1964. Reprinted by Gale Research Company, Book Tower, Detroit, 1974.

This book is one of the basic texts familiar to all folklorists. It covers the problems and procedures of fieldwork— including formulating the problem statement, making prefield preparations, establishing rapport, and observation and interview collecting methods. It also discusses the motivation and remuneration of informants. The preface was written by Hamish Henderson. 199 pp., Bibliography, Index.

Hand, Wayland D., ed. *Popular Beliefs and Superstitions from North Carolina.* The Frank C. Brown Collection of North Carolina Folklore, vols. 7 and 8, Durham, N.C.: Duke University Press, 1964.

Even though the 8,569 beliefs in this collection come exclusively from North Carolina, the editor puts them in a national context by means of his full annotations. The classification system used here and elsewhere (e.g., in the Puckett collection listed on the next page) has become standard. Vol. 7, 664 pp., Vol. 8, 677 pp., Index.

Appendix A
Glossary

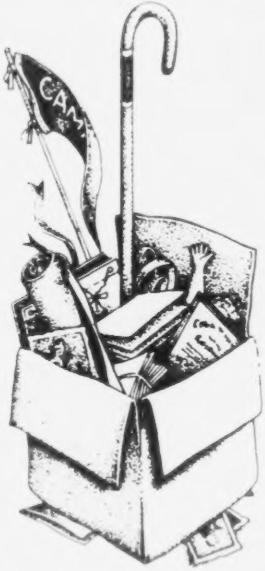
Archive	Any depository for collected folklore that is arranged by types, informants, regions, and collectors.
Context	The physical and social surroundings in which an item of folklore is presented or collected.
Craftsperson	A person who practices a skilled trade or profession and who generally learned through an apprentice system or through observing an example.
Documentation	The recording of oral or visual skills, places, people, or things.
Ethnic group	A group which defines itself or is defined by others as sharing basic cultural and social traits.
Fieldwork	The process of collecting information for the purpose of preserving knowledge.
Folklife	The total traditional aspects of a culture including material and customary traditions.
Folklore	Though usually the same as folklife, it sometimes refers only to the spoken and written lore.
Folklorist	One who collects folklore.
Function	The role which an item of folklore performs in society or in the life of a certain individual.
Genres	Categories of folklore which can be distinguished from each other by standards of form, content, style, and function.
Informant	A person who provides information on the topic being researched or documented.
Interview	A structured conversation which seeks facts or information.
Material culture	The tangible creations or customs of people including foodways, arts, costume, etc.
Oral traditions	Customs or beliefs which have not been written down but which have been passed from one person to another by word of mouth.
Tradition-bearer	A person who knows traditional information or skills.
Traditions	The passing of knowledge, customs, beliefs, or practices from one generation to the next.
Transcription	Writing or notating taped folklore information.

Appendix B
Subject Index

The following subject headings and subheadings can be used in indexing materials collected through FOLKPATTERNS projects. These subject listing have been compiled from the subject listing used by the Florida Folklife Center; The Folklore Archives of The Museum, Michigan State University; and the Michigan 4-H—Youth Programs project areas. As you and your members collect and index your materials you may find that new subject headings or subheadings are needed. Whatever subject headings or subheadings you choose, remember to **use them consistently.**

- Afro American
  - Belief
  - Custom
  - Slave Narrative
- Ag Expo Days
- Agriculture
  - Crops
  - Farms
  - Livestock
  - Machinery and Tools
  - Methods
- Alcoholic Beverages
- Allegorical Painting
- Amish
- Animal Husbandry
  - Dairying
  - Domesticated Animals
  - Poultry Raising
- Animals
  - Cats
  - Cows
  - Dogs
  - Goats
  - Horses
  - Pets
  - Sheep
- Architecture
  - Barns and Outbuildings
  - Bridges
  - Houses
  - Mills
  - Non-Farm Buildings
- Art
- Auctioneering
- Auctioneers
- Automobiles
- Autograph Verses
- Baskets
- Basketmakers
- Basketmaking
- Beekeeping
- Beliefs
  - Animals, Animal Husbandry
  - Birth, Infancy, and Childhood (NOTE: includes pregnancy)
  - Cosmic Phenomena: Times, Numbers, and Seasons
  - Death and Funeral
  - Economic, Social Relationships
  - Fishing and Hunting
  - Home, Domestic Pursuits
  - Human Body, Folk Medicine
  - Love, Courtship, and Marriage
  - Miscellaneous
  - Plants, Plant Husbandry
  - Superstitions
  - Travel, Communication
  - Weather
  - Witchcraft, Ghosts, and Magical Practices (NOTE: includes astrology, voodoo, palmistry, water dowsing)
- Bibliography
- Birdhouses
- Birds
- Blacksmiths
- Boatbuilders
- Boatbuilding
- Boats
- Boxes
- Broommakers
- Broommaking
- Brooms
- Butchering
- Calligraphers
- Calligraphy
- Camp Meetings and Revivals
- Campus Lore
- Canadian-American
- Candlemakers
- Candlemaking
- Candymakers
- Candymaking
- Canes
- Carpentry
- Carvers
- Carving
- Caves
- Cedar Fan Carvers
- Cedar Fan Carving
- Chain Letters
- Chainsaw Carvers
- Chalk Talks
- Children's Lore
  - Counting-out Rhymes
  - Games
  - Jump-rope Rhymes
  - Song Parodies
- Clothing
- Clowns
- Collections
- Communication
- Community Life
  - Characters
  - Events
  - Festivals
  - Stories
- Computer Folklore
- Cooperative Extension Service
- Coppersmiths
- Counter-culture Folklore (NOTE: includes drugs)
- County Fairs
- Coverlet Weavers
- Coverlets
- Cowboys
- Crimes
- Criminals
- Crocheting
- Customs
  - Calendar
  - Courtship and Marriage
  - Dance
  - Dress
  - Food
  - Funeral
  - Occupational
- Dances
- Decoy Carvers
- Decoys
- Dialects
- Dinosaurs
- Disasters
  - Accidents
  - Epidemics
  - Fires
  - Floods
  - PBB
  - Shipwrecks
  - Snowstorms
  - Tornados
- Doctors
- Dollmakers
- Dolls
- Drawings
- Dressmakers
- Dressmaking
- Dutch-American
- Dyeing
- Education
  - Country Schools
  - School Activities
  - Teachers

Introduction



Examples of Family Folklore Include . . .

. . . how you got your name.

. . . the way you all chuckle over certain family photos.

. . . what you'll do at the birthday party tomorrow.

. . . how you say good night to each other at bedtime.

. . . the vampire face your cousin makes with the flashlight in the dark.

. . . all the places you have lived.

. . . those boxes of old papers, toys, baby things, and junk stored way up in the closet.

. . . the way your dad barbecues ribs.

. . . the stories your mom tells about Great-uncle Rodolfo.

FAMILY FOLKLORE IS
the way your family captures its experiences
and keeps its past alive.

Who Is in Your Family?

Your family includes:

- Your immediate family—parents, brothers and sisters, step-parents, and step-, half-, and adopted brothers and sisters.
- Your larger family—aunts and uncles, cousins, grandparents, nieces and nephews, and other relatives.

Others may be part of your family too. Don't overlook:

- The friend of the family you call "Uncle Henry," even though he's not really your uncle.
- Your babysitter and the people in that home.
- The people you live with.
- The friends and neighbors who join you for holidays and vacations.
- An exchange student.
- Anyone at all who feels like family to you.

Keep this definition of family in mind throughout your adventures in family folklore.

Family Folklore Goals

The goals of a 4-H FOLKPATTERNS family folklore project are to develop:

- Knowledge about what family folklore is and why it is important.
- Understanding and interest in the diverse ways in which families preserve the past.
- Understanding of yourself, your family, and your family folklore.
- Interest and skills in collecting and preserving family folklore.
- Positive attitudes toward the process of creating and collecting family folklore as something essential, meaningful, and enjoyable.
- Appreciation for the uniqueness of families and family heritage.
- A sense of the human life cycle and how family members experience it.

Family Folklore Is Different from Genealogy

Genealogy usually refers to preparing a family tree or knowing the name of your ancestors and the dates during which they lived. Family folklore goes beyond this by looking at the stories and traditions of both new and old family members. Genealogy knowledge is useful for understanding who your family members are and for appreciating those family stories and traditions.

For example, a document proving that Martin's Great-great-grandma Esther settled in Michigan in 1890 is indeed interesting. But to a family folklorist, the story Martin's family tells of Grandma Esther's pies would be far more interesting:

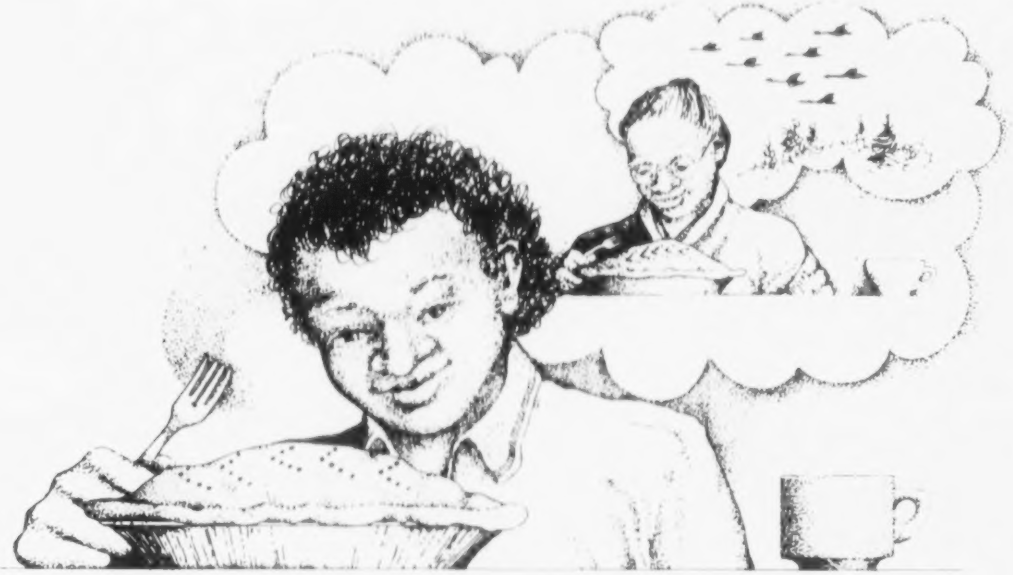
> Grandma Esther cut a design she called "flying geese" into the crust of each pie she made. You see, geese meant something wild and wonderful to her. She loved the sound of geese honking and would run outdoors to catch a glimpse of them in flight.

This family tradition lives on today. The pie makers in Martin's family decorate their pie crusts too, and they especially savor the sight and sounds of geese in flight, just like their Esther did so long ago.

Family folklore means looking beyond facts and dates to the effects family stories and traditions have on people today.

Seven Convincing Reasons for Exploring Family Folklore

1. It's fun.
2. It's all around you. Family folklore is being created and passed down right this minute wherever families live on earth.



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Family Folklore Card Game

PURPOSE: To learn what family folklore is

YOU'LL NEED: 2 to 10 players

32 index cards (3- by 5-inch) or small pieces of paper

Pen, pencil, or typewriter

TIME: 20-60 minutes

HOW TO DO IT: Print or type each of the following questions on the cards. Place the completed cards face down in a pile in the middle of a table. The first player picks a card and chooses a second player to answer the question on the card. After answering the question, the second player picks a card to ask a third player. This continues until all the questions have been answered. This game has no right or wrong answers, and there are no winners or losers. After some of the answers are given, let others share their answers to the same question. By sharing answers to questions, the players will see that there are many similarities in the ways in which other families traditionally behave.

Questions

— What music, songs, or musical instruments does your family enjoy?

— How did your parents meet and get married?

— Do you own anything that is not worth much money, yet it is a prized possession you plan to keep "forever"?

— Think of a holiday and the foods your family prepares for it. What one food would your family be sure to include in the celebration?

— Is there anything that has been passed down through the generations in your family? Tell its story. (This could be an object or a tradition.)

— Did you have any beliefs or fears when you were very young that you no longer believe or fear?

— Describe your favorite family photograph.

— Can you recall the funniest mistake or worst accident that has happened in your kitchen?

— Where do you keep your personal treasures?

— How did your family celebrate a recent holiday or special occasion?

— Describe a favorite costume or dress-up outfit you have worn.

— Have you ever bought or collected a souvenir?

— Is there an activity your family does each year in the spring, summer, fall, or winter?

— What do you do to get well when you have a cold?

— What special privileges does the birthday person in your family have on his or her birthday?

— Is there a food your family prepares that others consider mouthwatering?

— Can you think of a practical joke or prank that you have pulled or that has been pulled on you?

— What does your family do for fun on the weekend? On a long ride?

— What did you do with your baby teeth when they came out?
— Do you know the story of your name or nickname?
— Have you been to a family reunion, wedding, or anniversary party? How did you celebrate?
— Has your family saved any of your baby things such as toys, clothes, or identification bracelets?
— Can you tell any of the stories you've heard your family tell again and again?
— Does anyone in your family make faces or use gestures when they talk or at other times?
— What is your favorite holiday and how does your family celebrate it?
— Can you name all the places you have lived since you were born?
— What do you remember about bedtime when you were very young?
— Were there any rules in your home that you couldn't break?
— How did your grandparents earn a living?
— Has your family had any unusual good or bad luck?
— Tell about a "first" for you—your first time to sleep over with a friend, first pet, first travel alone, first food you learned to cook, etc.
— Is there an evil or strange character in your family? Who is it and why?

WHAT ELSE? Can you add more questions to this list? Try playing this game at a family event.

This game has been adapted from the Feeling Good *game developed by Gloria Jeanne Itman Blum and Barry Blum, 507 Palma Way, Mill Valley, California, 1977.*

Family Folklore Checklist

PURPOSE: To identify some of the ways your family keeps its past alive

YOU'LL NEED: Pen or pencil

TIME: 10-15 minutes

HOW TO DO IT: This checklist includes many different ways families preserve the past. Each family uses some of these ways more than others, so some items on the checklist may not be as familiar to you as others. First read completely through the checklist. Then put a check next to the things your family does to preserve its past. If your family has other ways, write them in the space below.

Family Folklore Checklist

☐ Family photographs
☐ Family recipes
☐ Singing or music
☐ Holiday celebrations
☐ Crafts
☐ Scrapbook
☐ Family stories
☐ Games
☐ Family Bible
☐ Needlework
☐ Quilts
☐ Letters
☐ Family reunions
☐ Occupations
☐ Family traditions
☐ School mementos
☐ Keepsakes
☐ Pets
☐ Family expressions
☐ Family jokes
☐ Childhood belongings
☐ Meal time traditions
☐ Gardening
☐ Souvenirs
☐ Home furnishings
☐ Dancing
☐ Tape recordings
☐ Book making
☐ Poetry
☐ Greeting cards
☐ Clothing
☐ Something passed down from another generation

Other: ______________________________

____

Story Starters—Stories about Myself

PURPOSE: To record family stories about yourself

YOU'LL NEED: Writing paper

Pen or pencil

Tape recorder and blank tapes (optional)

A partner

TIME: Varies

HOW TO DO IT:

1. Read through the five sections:
    - My Life as a Baby
    - My Life as a Little One
    - My Life as a Student
    - My Life as a Young Person
    - My Life as I Enter Adulthood
2. Choose one or more story starters.
3. You have three options:

Option #1: Tell the stories of your choice to someone. Then switch roles. Give your partner a chance to tell his or her stories while you listen.

Option #2: Write down the stories of your choice. Remember, things that are written down can be read and reread. They are easy to share and they last, so it's worth the effort. Be the author of *The Stories of My Life!*

Option #3: Tape record the stories of your choice. To learn how to tape an interview, refer to pages 25-26 of 4-H 1222, *4-H FOLKPATTERNS Leader's Guide.*

4. Hint: your family can help you with this activity. Stories about you as a baby or as a little one may be news to you!

MY LIFE AS A BABY

Where I was born—city, hospital, etc.

____

Getting my mother and me to the hospital (before I was born) __________

____

The kind of baby I was ____________

What I liked to do ______________

My first words _________________

My favorite toys or games __________

Accompanying Activity Sheets:
Hidden Stories in Your Family Photographs
Family History vs. Family Mystery
Photographing Family Traditions

Family Photography

Have you ever . . .
. . . said "cheese" as someone took your picture?
. . . felt a million miles away while looking at photographs of your great-grandparents?
. . . dragged out the photo album or boxes of photos to amuse yourself?
. . . wished you knew more about the people in the older photographs?
. . . posed in front of some famous landmark?
. . . done something silly while you were being photographed?

IF YOUR ANSWER to any of these is "yes," then you are part of a great American tradition—family photography. Family photography is a very popular way that families use to preserve the past. A celebration just isn't complete until the camera clicks away and everyone present has been frozen on film. Leafing through the family photo album or pouring over a box of jumbled photos has become an enjoyable family tradition for countless families.

"We have a picture a lot like that one"

It's interesting to think about which parts of the past families choose to capture and preserve through photography. Shots of everyday routines like walking to school, cooking dinner, or stopping at the gas station are hard to find. Obviously, people spend much more of their lives doing these things than celebrating birthdays. But what they usually photograph is themselves looking their Sunday best on special days, doing things they're used to seeing people do in photographs!

As you study your own family photos, think about both what you see **and** what you don't see. What kinds of days were special enough for picture-taking in your family?

Family Photography Fun

Following are some activity ideas for family photography fans. Use these in addition to the activity sheets included in this packet.

1. **Years Ago on This Day**—Prepare for an upcoming holiday or family celebration by gathering photos taken on that same occasion in previous years. When the big day comes, spend time with your family looking at the collection of photos. Discuss how things have changed for your family and how your celebrations have changed. You might want to recreate an earlier photo by posing the same way, just for fun.
2. **A Picture Is Worth Some Words**—It's the year 2045. Imagine that your great-grandchildren are looking at your family photos, wondering about the people and the stories behind them. Why not do your descendents a favor and write down or tape record what you know about a few of your favorite photos? Include not only names and dates, but details of what the day was like. This should be simple for photographs of your lifetime. But don't stop there . . .
3. **Detective Duty**—Sort your family photos into three groups: labeled, not labeled, and mystery photos (those you know little or nothing about). With your family's help, label the unlabeled photographs by writing lightly on the backs in pencil in the space where the margin is located. Label slides by writing on the paper frame that holds the slide.

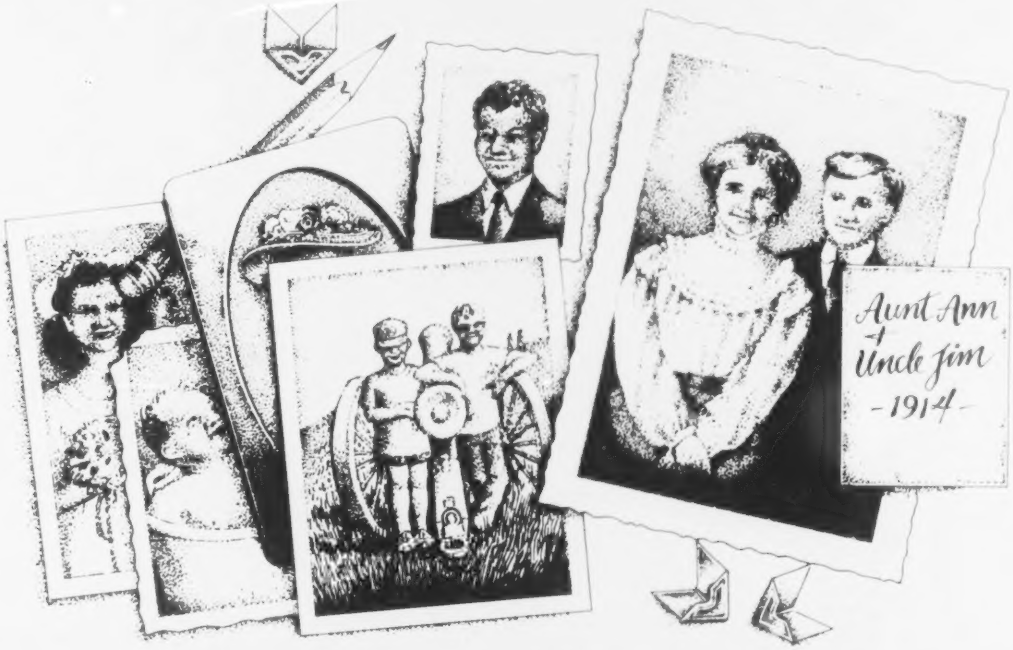
Maybe you'll be lucky enough not to have any mystery photos. In that case, give a pat on the back to your relatives who have kept the collection in such good order. If you do have a stack of mystery photos, you have a challenge ahead! Choose a few to make copies of on a photocopy machine. On a separate sheet, write down anything your family knows about the photo, plus any questions you have about it. Distribute the mystery photo along with your notes and questions to as many family members as possible. Do this in person or through the mail. Consider other friends and neighbors of the family who might have clues. Cross your fingers, share the results, and keep at it, Sherlock!

4. Get Clicking and Learn about Photography—Learn photography using the 4-H photography series booklets (4-H 1204 through 4-H 1211). These bulletins cover the basics of photography and more, from exploring your camera to making a movie.

Participate in other activities to sharpen your photography skills. Practice photographing people, places, and events. Learn to use a copy stand to make copies of photographs. Find a resource person in your community to teach you about the types of old photographs and their preservation and restoration. Tour a darkroom or photo processing laboratory. Refer to 4-H 1222, *4-H FOLKPATTERNS Leader's Guide*, to learn about labeling and organizing all types of photographs.

5. Participate in a 4-H FOLKPATTERNS Photo Opportunity. For more information, contact your county Cooperative Extension Service office.

6. Participate in the HISTOP Program—HISTOP stands for History Sharing Through Our Photographs. This program teaches the importance of photographs as historical documents. It is a way for young people and senior citizens to share in a variety of activities such as creative writing about history, making an exhibit of photos, and preserving family photos. For more information, write: HISTOP, 1910 Torquay, Royal Oak, Michigan 48073.



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Accompanying Activity Sheets:

Keepsakes Profile
Personal Treasure Keepsake Exhibit
Family Treasure Hunt and Keepsake Notebook
A Place for Everything and Everything in Its Place

Family Keepsakes

IF PEOPLE weren't sentimental, or proud of their families, or dedicated to preserving the past, there would be absolutely no:

- **Keepsakes:** anything people keep or give to someone else to keep
- **Heirlooms:** any family possession passed down from generation to generation
- **Souvenirs:** something kept or given for remembrance
- **Personal treasures:** anything liked too much to give or throw away

Can you imagine life without your junk drawer, your great-grandma's locket watch, your Mackinac Island T-shirt, or the tiny flag your pen pal sent? Don't worry about it. If you are attached to your treasures, you're like people everywhere who preserve the past through their possessions.

The Nature of Family Keepsakes

Some typical things families save besides photographs are possessions of family members who have passed away, documents and papers, and functional things like tools and household furnishings. Other keepsakes are not so typical, like a vial of soil from an ancestral homesite.

Occasionally these treasures have historical value, like a diary kept by a relative who was a lumberjack during Michigan's white pine era. Some heirlooms are antiques and are worth money in addition to their sentimental value. (This isn't why they are called heirlooms. An heirloom is *any* family possession passed down from generation to generation.) Family work and crafts traditions are evident in items such as recipe books used in a family bakery and in needlework pictures.

Objects can bring a flood of memories. Having Mother's ring holder on the kitchen sink windowsill takes its owner back in time to where it used to sit in her childhood home. Family stories and values are taught through objects too. An original Mother's Day poem reminds one woman of the love her children showed once when gifts weren't affordable. All possessions, whether recent, tattered, or ordinary, are treasures in their owner's eyes because they give a feeling of home and family.

What Are Your Family Keepsakes?

Remember that anything imaginable can be a family keepsake, so long as it is meaningful to its owner.

To find out which family keepsakes are most important to you, ask yourself:

- If my family and I were going to be away from home for a year, what special things besides my personal possessions would I miss most?
- If I could take along five items to prevent homesickness, what would I choose?

Time Will Tell

Some of your personal possessions may become family treasures for future generations. Will it be your baseball card collection? The first letter you ever wrote to your parents? The wooden boat you whittled? Or this very booklet and the activities you've completed in it?

Keepsakes Profile

PURPOSE: To identify your keepsakes and to learn how they are important in preserving your past

YOU'LL NEED: Pen or pencil

TIME: Varies

HOW TO DO IT: Read through the following items. They include many different ways individuals use to preserve the past. Check the items relevant to your life.

Keepsakes Profile

☐ artwork
☐ portraits
☐ schoolwork
☐ report cards
☐ certificates
☐ diplomas
☐ yearbooks
☐ autograph books
☐ scrapbooks
☐ newspaper clippings
☐ postcards
☐ greeting cards
☐ letters
☐ diaries
☐ wedding announcements
☐ birth announcements
☐ ticket stubs
☐ family tree
☐ family Bible
☐ religious objects
☐ documents
☐ birth certificates
☐ death certificates
☐ school programs
☐ stamp collections
☐ baseball cards
☐ pressed flowers
☐ buttons
☐ stickers
☐ pins
☐ I.D. cards
☐ awards/trophies
☐ work-related objects
☐ wedding dress
☐ wedding things
☐ baby clothes
☐ baby things
☐ clothing
☐ uniforms
☐ costumes
☐ school sweater or jacket
☐ jewelry
☐ toys
☐ books
☐ live plants
☐ seeds
☐ crafts
☐ needlework
☐ quilts
☐ embroidery
☐ furniture
☐ decorations
☐ gadgets
☐ knick-knacks
☐ dishes
☐ silverware
☐ linens
☐ trunks
☐ hope chests
☐ jewelry box
☐ music box
☐ clock

Something else comes to mind:

______

______

______

WHAT ELSE?

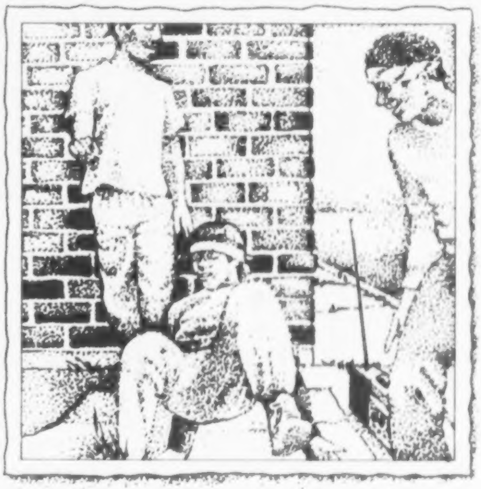
1. Describe the items on this list to your friends and family. Talk about why these particular items are important to you.
2. Make up a display of your personal treasures (see the "Personal Treasure Keepsake Exhibit" activity sheet).

A Family Map

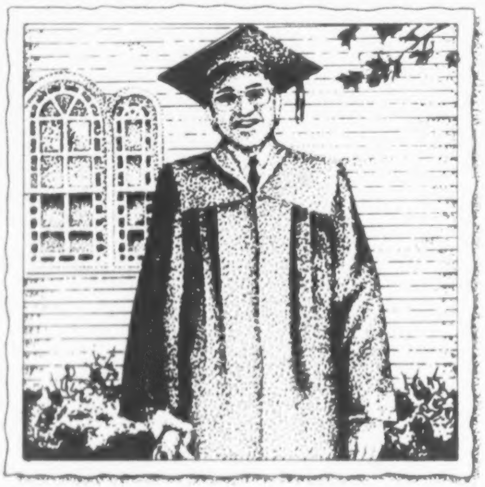
PURPOSE:	To become more aware of the places that members of your family once lived or are now living, and how you can trace family trails
YOU'LL NEED:	Pen or pencil Travel maps (Depending where you or your family has lived, these could be of your city, Michigan, the United States, or even the world. You might be able to get a photocopy of a map at a library.) Markers Gummed stars (optional) 3- by 5-inch cards or notebook paper
TIME:	Varies
HOW TO DO IT:	1. Put a title and your name on the map. 2. Put a star or a mark on *all* of the places you and your family have lived. (You might use a different color for different family members.) 3. Next draw a line between where family members first lived and where they now live. 4. Starting from the first place your family lived, number each location you've marked. 5. Then write down specific memories or stories about each location on a separate card. Label and number each card. 6. Staple or glue the cards to the edge of the map.
WHAT ELSE?	Show this map at a fair or school event.

Hidden Stories
in Your Family Photographs

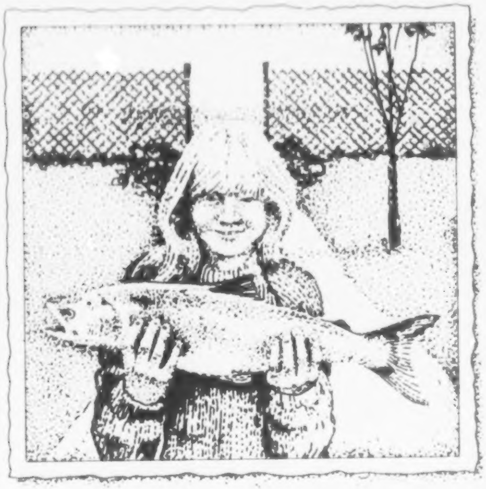
PURPOSE:	To become aware that by looking [illegible] family photographs you can learn about family relationships, customs, hobbies, occupations, events, and stories; to become aware of the importance of labeling family photographs
YOU'LL NEED:	Pencil or pen
TIME:	Varies
HOW TO DO IT:	Look at the four photographs on this sheet. Try answering the questions under each of the pictures.



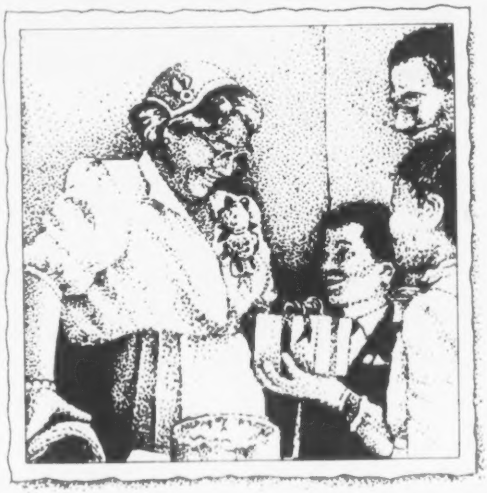
1. *Who are these people?*
2. *What are they doing in this picture?*
3. *What is the relationship of these people to each other?*
4. *What kinds of clothes do they have on?*
5. *When was this picture taken?*
6. *What are they going to do next?*



1. *Who is this person?*
2. *What is he doing in this picture?*
3. *When was this picture taken?*
4. *Who is taking the picture?*
5. *What is the person going to do next?*



1. *Who is this person?*
2. *What is she doing in this picture?*
3. *Where did the fish come from?*
4. *When was this picture taken?*
5. *What is she going to do next?*



1. *Who are these people?*
2. *What are they doing in this picture?*
3. *What is the relationship of these people to each other?*
4. *What is inside the box?*
5. *When was the picture taken?*
6. *What are they going to do next?*

WHAT ELSE?

1. Write a story about what you see in the photograph. Share your story with a group of people.
2. Write a group story about what you see in the photograph.
3. At home, try looking at mystery photographs in your own collection of photographs. Write down the real story and a made-up story about one of your pictures.

Family History vs. Family Mystery
(or How to Label and Store Photographs)

PURPOSE: To improve the way your family photographs tell family stories

YOU'LL NEED: A collection of your photographs or your family's photographs. (Make sure you have permission to use your family's photos.)

A photo album (with pages you can write on) or notebook

Pencil

Gummed photo mounting corners

TIME: Varies

HOW TO DO IT: If you do nothing else to preserve your old photos, at least identify the people in them by writing lightly in pencil on the back: WHO (full names), WHEN (approximate date if you are not sure), WHERE (city and state; county is also helpful to future generations in looking up records).

As for storage and handling of your photos, here are the most important "crisis intervention" points:

1. Keep all photos out of damp places, strong light, and severely fluctuating temperatures. The core of your house is best.
2. The best storage containers for photos are any kinds of metal boxes.
3. Use corner mounts for your photos; sticky-page albums and adhesive tape are bad news! You can make your own album by punching holes in white bond paper to fit a ring binder.
4. Teach children to handle photos by the edges and not to touch the image side.
5. Always wash your hands before handling photos.
6. Use only a pencil for marking. Write only on reverse side of image where margin is located.

If you have lots of color photos taken during the last two decades, chances are they will fade a lot. Those special to you should be kept out of sunlight and direct artificial light. Black and white film is your best bet for longevity. Try to take at least one photo in black and white on special occasions such as a wedding or anniversary party.

A Family Recipe

PURPOSE: To learn something about your family's food customs

YOU'LL NEED: Pen or pencil

TIME: Varies

HOW TO DO IT: Talk to your friends, neighbors, parents, grandparents, and/or other relatives to see if they have any traditional family recipes handed down from one generation to the next. Choose one to record on the "Old Family Recipe" form. Find out as much as you can about the recipe such as where it originated, whether it was prepared for certain holidays, what other foods were served with it, etc.

Old Family Recipe

(Your name) (Age) (County)

(Name of recipe and its cultural origin)

(Person who shared this recipe with you) (Age)

INGREDIENTS:

DIRECTIONS:

Who makes it or made it the best?

Where did the recipe come from?

When is this food served?

How is it served?

Can you tell anything else about this dish or the cook who made it?

WHAT ELSE?

1. Share your collected recipes with your friends in 4-H or at school. Make a cookbook of your group's favorite recipes.
2. Organize a family customs potluck dinner (see "Family Customs Potluck Dinner" activity sheet).

Demonstrate a Tradition

PURPOSE: To identify traditions you have participated in outside of your immediate family or traditions you would like to experience; to plan some family activities.

YOU'LL NEED: A variety of materials depending on the tradition you choose to try

TIME: Varies

HOW TO DO IT: Have you yearned to make a gingerbread house or a friendship quilt? Have you always wanted to hang a basket of flowers on someone's door on May Day? Would you like to go to a seder, or make tortillas, or celebrate Kwanza? There are too many possibilities to list! Or maybe there's an idea for an invented nonsense tradition lurking in your imagination. THIS IS YOUR CHANCE! Follow these steps for learning, planning, and fun. You never can tell . . . you might start a new family tradition!

Choose one of the traditions you identified in the Family Custom Profile from the "Family Customs Potluck Dinner" activity and make a plan to try it or part of it. What materials and supplies will you need? When can you do it? Who can help you? Who will do what task?

Personal Treasure Keepsake Exhibit

PURPOSE:	To become aware of what keepsakes you have collected and where they came from
YOU'LL NEED:	Pen or pencil 3- by 5-index cards or lined paper
TIME:	Varies
HOW TO DO IT:	1. Locate keepsakes and old objects that belong to you and your family. 2. For each object, fill out a card or paper with the information shown on the sample. 3. Securely tie or baste-stitch the tags to each object.
WHAT ELSE?	1. Put your treasures on display at school or a fair. Refer to 4-H 1065, *Communications Made Easy Notebook*, for information on displays. (IMPORTANT: Make sure you have permission to borrow any items for display!) 2. Organize a Family Heirloom Day. Organize this event like the Personal Treasure Keepsake Exhibit, but ask people to bring an heirloom for a one-day display. Remind them that an heirloom doesn't have to be old, rare, or worth money. An heirloom is *any* family possession passed down from generation to generation.

OBJECT'S NAME

What is it made of? ______________________

Who made it/bought it? ______________________

When was it made? ______________________

What was it used for? ______________________

Who has owned it? ______________________

What is it used for now? ______________________

Are there any special stories about this? ______________

____

____

Foodways Icebreaker

PURPOSE:	To introduce a group of people to each other and to a form of folklore
YOU'LL NEED:	10 to 50 people Index cards (3- by 5-inch) or small pieces of paper Pen, pencil, or typewriter
TIME:	15-20 minutes
HOW TO DO IT:	**Before** you meet with a group of people, prepare the cards. For every two people, print or type one of the following sentences minus the word or words in italics on a card. On another card, print or type each italicized word(s). Refer to the examples below. **At your meeting,** give half of your group the cards with the italicized words and give the other half the cards with the sentences. Make sure you hand out the same number of "sets" of cards as there are pairs of people in your group. Tell each member to find his/her "mate."

They are like two ________ in pod.	**Card 1**	peas	**Card 2**
She's bringing home the ________.	**Card 3**	bacon	**Card 4**
Ten and 20 blackbirds baked in a ________	**Card 5**	pie	**Card 6**

Foodways Sayings

— I heard it through the *grapevine.*

— It's 10 *carrot* (carat) gold.

— It's a hot *potato.*

— Life is a bowl of *cherries.*

— *Milk* is a natural.

— A spoonful of *sugar* helps the medicine go down.

— You can lead a horse to *water* but you can't make him drink.

— Say "Pretty please with *sugar* on top."

— You're a good *egg.*

— Variety is the *spice* of life.

— It's *peachy* keen.

— He's cold as *ice.*

— *Bread* is the staff of life.

— You're cool as a *cucumber.*

— *Sugar* is sweet and so are you.

—He acts like a bump on a *dill pickle.*

—It's as sticky as *peanut butter.*

—It's as flat as a *pancake.*

—I scream, you scream, we all scream for *ice cream.*

—Pat-a-*cake*, pat-a-*cake*, baker's man.

—The *cake* is as light as a feather.

—An *apple* a day keeps the doctor away.

—Never eat *apple peels* or you will get straight hair.

—*Coffee* will stunt your growth.

—If you eat *carrots*, you won't need glasses.

—The first things to be taken into a new home are *sugar*, *butter*, and *milk*.

—Eat your *bread crusts* to get curly hair.

—*Apples* don't fall far from trees.

—If you eat *cornbread*, your hair will curl.

—If two people break *bread* together, they will be friends for life.

—No problem—it's a piece of *cake*!

—You have to eat a pinch of *salt* with an acquaintance before he or she will really be your friend.

—To remove grass stains from your hands, rub them with green *tomatoes*.

—You're the *salt* of the earth.

—If you eat *cabbage* on New Year's Day, you'll have wealth that year.

—One *potato*, two *potato*, three *potato*, four . . .

—If you are suffering from high blood pressure, tie a garland of *garlic* around your neck.

—Happiness is like *potato salad*: when you share it with others, it's a picnic.

—Eating *celery* will improve your hair.

—A watched pot never *boils*.

—I'm a little *teapot*, short and stout.

—Pinch, poke, you owe me a *coke*.

—It's as easy as *pie*.

—You can't have your *cake* and eat it too.

—Be like Popeye and eat your *spinach*.

Foodways Checklist

PURPOSE: To identify foodways that might be explored as a 4-H FOLKPATTERNS project

YOU'LL NEED: Pen or pencil

TIME: 5-10 minutes

HOW TO DO IT: This checklist includes many different areas in our lives where food traditions exist. Read through the checklist, and then put a check next to the ones that are a part of your life. If you can think of others, add them to the list.

- ☐ Fishing
- ☐ Food gathering
- ☐ Food at county fairs
- ☐ Food at church bazaars
- ☐ Food eating contests
- ☐ Food judging contests
- ☐ Historical cookbooks
- ☐ Hunting
- ☐ Home beauty treatments
- ☐ Mushroom gathering
- ☐ Identifying edible wild plants
- ☐ Holiday foods
- ☐ How people store foods
- ☐ Farm co-ops
- ☐ Locally-produced cookbooks
- ☐ Gardening
- ☐ Roadside markets
- ☐ Measuring of food
- ☐ Trapping
- ☐ Folk sayings
- ☐ Food-related occupations
- ☐ Household care hints
- ☐ How to set a table
- ☐ Home remedies
- ☐ ______________________
- ☐ ______________________

NOW WHAT? See if any of the people you checked on the "People in Foodways" checklist know anything about the areas you checked above.

It's Time to Eat (and Collect Folklore)

PURPOSE:	To discover good times to observe and record food traditions.
YOU'LL NEED:	Pen or pencil
TIME:	10-15 minutes
HOW TO DO IT:	Check off events and places at which you'd like to collect foodways information. Add your own ideas.

At School or 4-H

Events

☐ Pancake dinner
☐ Spaghetti or chili dinner
☐ Ice cream social
☐ Fruit or popcorn sales
☐ ____________________

Places

☐ School lunchroom
☐ County fairgrounds
☐ Church kitchens
☐ ____________________

In Your Family

Events

☐ Passover
☐ Birthdays
☐ Ramadan
☐ Family reunions
☐ Weddings
☐ Graduation open house
☐ Funerals
☐ New Year's Day
☐ ____________________

Places

☐ Deer hunting camp
☐ Your kitchen
☐ A relative's smokehouse
☐ Family camp or cottage
☐ ____________________

In Your Community

Events

☐ Potluck
☐ County fair
☐ Harvest festival (like Asparagus or Maple Sugar Festivals)
☐ Service club barbecues
☐ Pioneer Days
☐ Sidewalk sales
☐ Centennial celebration
☐ Church bake sale

Places

☐ Bakery
☐ Roadside market
☐ Senior citizens' homes
☐ Farm market
☐ Friend's kitchen
☐ Health food store
☐ Restaurant
☐ Parades
☐ ____________________

NOW WHAT?	Attend one of the events you checked. Write down everything you can about the manner in which food is prepared, served, and eaten. Take pictures. Make a display for the county fair.

Food Preservation

THE preservation of food involves the different processes that are used to keep food from spoiling and the various types of food storage.

The processes of food preservation include procedures such as drying, smoking, salting, spicing, canning, and freezing. By looking at the traditions associated with these methods, you can understand why these methods developed, why some are still used today, and why some have been discontinued.

The processes used for food preservation are very important to all of us, since freshly harvested food is not always available. If it is not sold or used soon after harvest, garden and field produce must be preserved to last through the winter as long as possible. Because some crops, such as potatoes, store easily, they became staples for early American settlers.

Before canning developed and year-round freezing became possible, the supply of stored foods sometimes ran out before the next season's gardens began to produce. To prevent this from happening, people used many methods to prolong the life of stored foods.

Even in this era of quick-freezing, the old methods of food preservation are still being used. For example, apple slices can be dried on strings. Meats can be smoked in smokehouses of stone or brick, in special chambers of fireplaces, or even in hollow logs. Meats and corn can also be "salted down." In this process, thin strips of meat or thin layers of corn are sprinkled with salt and then packed together in large quantities. Cucumbers can be pickled in a salt and vinegar brine. Fruit juices can be spiced and jelled. Cabbage can be fermented into sauerkraut, and various juices into wine. Milk can be made into cheese. Potatoes and whole cabbages will keep in dark, cool cellars for several months.

These are just some of the food preservation processes used in the past and still in use today. See if you can uncover other methods in your foodways project.

WARNING: Some food preservation and storage methods can be unsafe. Contact your county Cooperative Extension Service office for up-to-date information.

Food Storage

FOOD storage is very important. Food must be stored out of the way, yet it must be handy. It must be kept under controlled conditions of light, temperature, and moisture. There are many facilities available for foods. By exploring traditional storage methods, you can become more aware of the necessity of proper storage and the reasons why the traditional methods developed.

Accompanying Activity Sheet:
The Art of Storing Food

Food is stored in many special places and containers. Many older farm houses have root cellars either under the house or nearby with access through a sloping door. The cellars often have different rooms for different purposes. There might be a milk or dairy room for straining milk, churning butter, and making cheese. There will probably be a dry room for storing potatoes and cabbages, and perhaps a moist room for foods that need humidity. These rooms are lined with shelves to hold jars, crocks, bins, crates, barrels and kegs. Bags and nets can be hung from overhead beams.

Sometimes foods such as root crops are stored in pit storage sites right in the garden. The vegetables are layered on straw in a shallow pit and covered with a mound of dirt. A temperature of just above freezing is maintained. If the pit is opened, the vegetables must be brought in and stored in the root cellar.

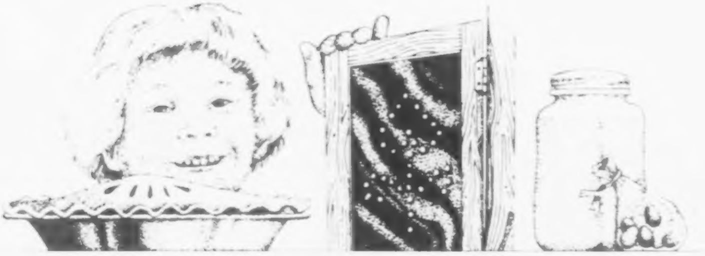
Attics are also used for food storage. Pumpkins, squash, and onions can be piled on the attic floor. Herbs can be hung from the rafters to dry.

Containers for particular foods include barrels for salt pork; bins for carrots, cabbages, and apples; crates for potatoes; jars for preserves and jellies; crocks for pickles and sauerkraut; sacks for nuts; nets for onions; firkins (small wooden vessels) for butter; and cheesecloth casings for cheeses.

Pound cakes are often kept in crocks, with an apple added to keep them moist. Bread may be put into bread boxes to be kept dry. Cookies, of course, go into the cookie jar. Many homes have cookie jars, many of which are very unusual, humorous, or attractive. In the past, some people had pie safes for the storage of pies. These were cupboards with pierced tin inserts in the doors to permit ventilation. Cakes also were stored in the pie safes, out of the reach of insects and children's fingers!

One suggestion for a foodways project would be to photograph all of the ways that food is stored in your community or all of the ways that one kind of food item is stored. These photographs could then be made into a display for the fair.

Many of these storage methods would be found only in farm homes. If you live in town or an urban area, a foodways investigation will probably focus upon the freezing and canning processes, with the freezer and pantry as the main storage areas. In fact, most modern farm families also rely mainly upon freezing and canning processes to preserve their food. However, you will want to find and record the older, traditional methods of food preservation and storage wherever they exist.



What Do Those Words Really Mean?

Food in Folklore

PURPOSE: To become aware of how folklore can communicate meaning

YOU'LL NEED: Pen or pencil

TIME: 15-20 minutes

HOW TO DO IT: Read the folk sayings in the left column. Then read the list of meanings in the other column. Use a line to connect each saying or expression with its meaning.

Sayings	Meanings
1. They're as alike as two peas in a pod.	a. She has red hair.
2. She's a carrot top.	b. Why are you laughing?
3. Have you got a feather in your tummy?	c. She's earning a living.
4. He's a butterball.	d. That's a touchy subject.
5. Apples don't fall far from trees.	e. They act like they're from the same family.
6. She's bringing home the bacon.	f. They look or act the same.
7. It's a hot potato.	g. Don't spend time waiting.
8. A watched pot never boils.	h. He's an overweight person.
9. It's as easy as pie.	i. It's simple to do.

Can you add some more to this list?

NOW WHAT?

Make a food sayings dictionary. Be sure to include the following information:

Saying: ______________________________

It means: ______________________________

When I first heard it: ______________________________

Who said it: ______________________________

Collect as many sayings as possible. Print your dictionary on posterboard and put it on display. Encourage others to add sayings to your dictionary.

A Food by Any Other Name . . .

PURPOSE: To become aware of folk names for foods

YOU'LL NEED: Pen or pencil

TIME: 10-15 minutes

HOW TO DO IT: Read the list of folk names for food in the left column. Then read the list of foods in the other column. Connect each folk name with its food name. See if you can add more names to the list.

Folk Names	Food Names
1. Snow on the mountain	a. Corn bread
2. Tube steak	b. Onions
3. Flapjacks	c. Pasty, heavy food
4. Musical fruit	d. Grits
5. Gut busters	e. Beans
6. Nervous pudding	f. Hot dog
7. Southern ice cream	g. Grapefruit juice
8. Cow juice	h. Butter
9. Bee juice	i. Lobster and steak
10. Brain food	j. Grits
11. Battery acid (navy term)	k. Fish
12. Rabbit food	l. Vegetables
13. Surf and turf	m. Pancakes
14. Cow paste	n. Milk
15. Skunk eggs	o. Honey
16. Johnny cake	p. Gelatin

NOW WHAT? Collect more folk names for foods from your friends and relatives. Be sure to include your sources' names, addresses, and ages with their folk food names. Make a display for the county fair.

Games and Songs People Play with Foods

PURPOSE:	To become aware of the different ways people have fun when eating and the different eating habits they have
YOU'LL NEED:	Pen or pencil
TIME:	15-30 minutes
HOW TO DO IT:	Read each of the following sections, then check off the activities that you've done or you've had done to you. Next fill in the blanks with descriptions of other things you've said or done in your home.

Getting Kids to Eat

______ Played "Open the hangar, here comes the airplane."
______ Played "Being a member of the Clean Plate Club."
______ Said "Look out teeth, look out gums, look out stomach, here it comes."
______ Was told or said "Eat all of your food. Remember, there are starving kids in ____________________."
______ Was told "If you eat your carrots, you will see better in the dark."
______ ____
____

Making Food Look Good

______ Sandwiches cut into funny shapes.
______ Pies that have pretty designs cut into the top.
______ ____
______ ____

Punishments for Not Eating All of Your Food

______ You couldn't leave the table until you had finished everything on your plate.
______ You were sent to bed.
______ You were given the same plate of food the next morning.
______ ____
______ ____

Making Eating Fun

______ When eating a sandwich cookie, you always scrape off and eat the frosting first and then eat the cookie part.

______ When eating a piece of cake, you always save the frosting until last.

______ When eating corn on the cob, you eat across like a typewriter.

______ When eating spaghetti, you sometimes pick up one noodle and suck it down in one long slurp.

______ When eating gelatin, you hold a spoonful in your mouth and push it back and forth through your teeth before you swallow it.

______ When you have mashed potatoes and gravy, you make a little lake of gravy in the potatoes that doesn't flood over.

______ When eating a large meal you often take one bite of each kind of food, then start around the plate again, *or* you always eat up one kind of food before you start the next.

______ When eating a meal, you save either the food you like least or best until last.

______ When eating ice cream, you stir it up so that it is like soup before you eat it.

______ When you eat a piece of pie, you always start with the crust or the inside tip.

______ ____
____

Fun Food Songs or Talk

______ I eat my peas with honey, ______ ______________________
I've done it all my life, ______________________
It does look kind of funny, ______________________
But it keeps them on my knife. ______________________

Avoiding Food You Don't Like

______ Hide your bread crust under the edge of your plate.

______ Slip food to your pet dog.

______ Stir your spinach into your mashed potatoes.

______ Talk a younger brother or sister into eating it for you.

NOW WHAT?

1. Share your food games, songs, or experiences with your family, friends, or group. Discuss where you learned them, how old you were, and why you did them.
2. Put on a skit about people's food songs or habits for your parents or a community event.
3. Collect other people's food songs and games and make a poster of your collection for the county fair.
4. Write a story about one of your food-related experiences.

When Food Doesn't Make a Meal

Food Folk Art

PURPOSE: To become aware of some of the forms of folk art made from food

YOU'LL NEED: Pen or pencil

TIME: 5-10 minutes

HOW TO DO IT: Draw a line between the food and the art object it can be used to create.

Food	**Art Object**
1. Pumpkin	a. Bird house
2. Cookies and candy	b. Rattle or necklace
3. Eggs	c. Jack-o'-lantern
4. Gourd	d. Gingerbread house
5. Apple	e. Doll
6. Corn cob	f. Pysanky (Ukranian egg art)
7. Dried beans	g. Pipe
8. Orange with cloves	h. Pomander

NOW WHAT?

1. Learn to make some folk art objects or toys. Instructions for some are included in the following activities. Ask people you know if they know how to make decorative things from food. If they do, have them teach you.
2. Make a list of all the items in your house that contain food or food by-products for noneating purposes. Share your list at your next meeting.

Food Story Starters

PURPOSE: To become aware of food-related stories you have heard, to record some of them, and to develop writing skills

YOU'LL NEED: Pen or pencil

TIME: 15-45 minutes

HOW TO DO IT: If you have a story about yourself or have heard a story on any of the following topics, write down whose story it is and a few notes to help you remember it. Try writing down or tape-recording the whole story. Some ideas for story starters are listed below.

- The most unusual holiday meal
- The best meal I ever ate
- The worst meal I ever ate
- The first (or the biggest or the most) fish I ever caught
- The most unusual food I ever ate
- A memorable canning experience
- Foods I had on a trip
- Foods we ate during hard times
- How I learned to cook
- How I learned to measure ingredients
- Food that makes my mouth water
- When I won a prize at the fair
- How I stopped the deer (or bugs) from eating my garden
- The best cook I know
- The biggest eater I know
- The fussiest eater I know
- A memorable experience when I worked in a grocery store (or food stand)
- Once when I was harvesting apples (or wheat, cherries, or beets) . . .

NOW WHAT?

1. Collect stories from other people also. Put all your collected stories into a book and draw pictures to illustrate them.
2. You could also select a story for your group to act out during the fair or at a school event.

Cleaning with Food

When Food Doesn't Make a Meal

PURPOSE:	To discover ways in which food ingredients have been used as cleaning agents
YOU'LL NEED:	Pen or pencil
TIME:	10-15 minutes
HOW TO DO IT:	Draw a line matching the food with its cleaning use. (**Note:** Keep in mind that many of these cleaning agents are based on folklore and may not work effectively. Be sure to check with your leader or another adult before you try any of them.)

Food	**Cleaning Use**
1. Vinegar (and water)	a. Rubs out scratches in wood
2. Sour milk	b. Scouring pad for marble
3. Salt (and boiling water)	c. Copper or brass polish
4. Lemon slice with salt on it	d. Unclogs drains
5. Baking soda and corn meal	e. Stain remover
6. Cream of tartar (with water)	f. Carpet cleaner
7. Sugar and water	g. Stain remover for aluminum pots and pans
8. Raw onion	h. Removes moisture marks from wood
9. Mayonnaise	i. Removes rust stains from knives
10. Whole meat from walnut or pecan	j. Removes oil stains
11. Lemon and baking soda	k. Stain remover

NOW WHAT?

1. Interview people you know about their cleaning hints. Collect as many as possible. Gather all the ideas together and have your group put together a "helpful hints" book.
2. Collect household hints from old cookbooks or newspaper columns. With help from your leader or teacher, try one or more of these "helpful hints."
3. Try comparing ingredients of commercially available cleaning solutions with the ingredients in traditional or home-prepared solutions.

Kitchen Cosmetics

PURPOSE: To learn more about traditional uses of food in beauty treatments (cosmetic as opposed to health)

YOU'LL NEED: Pen or pencil

TIME: 5-10 minutes

HOW TO DO IT: Draw a line between the food and a traditional cosmetic use for that food. (**Note:** Keep in mind that many of these beauty treatments are based on folklore and may not work effectively. Be sure to check with your leader or another adult before you try any of them.)

Food	**Cosmetic Use**
1. Oatmeal	a. Bath ingredient
2. Milk	b. Facial mask
3. Cucumbers	c. Facial mask
4. Raw potato	d. Facial mask or bath ingredient
5. Egg whites	e. Placed over eyes
6. Buttermilk	f. Bath for flaky skin
7. Vinegar	g. Lightener for freckles
8. Almonds	h. Moisturizer
9. Vegetable shortening	i. Placed over eyes
10. Lemon juice	j. Hair lightener

NOW WHAT? Interview people you know, both old and young, to discover their kitchen beauty secrets. Make a collection of their recipes. Do some research to see if these beauty treatments are fact-based.

An Old Family Recipe

Food Preparation

PURPOSE: To learn something about your family's food heritage

YOU'LL NEED: Pen or pencil

TIME: Varies according to age level

HOW TO DO IT: Talk to your parents, grandparents, and/or other relatives to see if they have any traditional family recipes that have been handed down from one generation to the next. Choose one to record on the "Old Family Recipe" form. Find out as much as you can about the recipe, such as where it originated, whether it was prepared for certain holidays, what other foods were served with it, etc.

Old Family Recipe

(Your name) (Age) (County)

(Name of recipe and its cultural origin)

(Person who shared this recipe with you) (Age)

INGREDIENTS:

DIRECTIONS:

Who makes it or made it the best?

Where did the recipe come from?

When is this food served?

How is it served?

Can you tell anything else about this dish or the cook who made it?

NOW WHAT?

1. Share your collected recipes with your friends. Try making some of the recipes. Make a cookbook with your group's favorite recipes.
2. Have a "bake-off" or bake sale using the collected recipes. Be sure to have copies of the recipe with each dish, along with the background information on the recipe.
3. Prepare one recipe for the county fair.
4. Have a potluck meal using collected recipes.

Community
Food Events

Foodways Collection Center

PURPOSE:	To collect foodways information as a project and to share your interest in foodways with others
YOU'LL NEED:	A copy of "How to Set Up a FOLKPATTERNS Collection Center" (See page 18 of 4-H 1222, *4-H FOLKPATTERNS Leader's Guide.)*
TIME:	Varies
HOW TO DO IT:	Choose a community food event, then follow the instructions for "How to Set Up a FOLKPATTERNS Collection Center." If possible, display a foodways project you've already done.
NOW WHAT?	Make up a booklet of "Foodways Collected at __________ Festival (or Fair)." Make it available for sale at the next year's food event.

Photographing Food Marketing

Food Marketing

PURPOSE: To become aware of the variety of places and ways food is sold in your community

YOU'LL NEED:
Camera
Paper
Pen or pencil

TIME: Varies

HOW TO DO IT: Locate different places in your community where food is sold. At each place, take photographs of the following:

- —Where is the food sold? (This could be a building, cart, bake sale table, hot dog stand, roadside market, etc.)
- —How is the food displayed or arranged?
- —What kind of advertising is used?
- —Who does the selling?
- —Who does the buying?

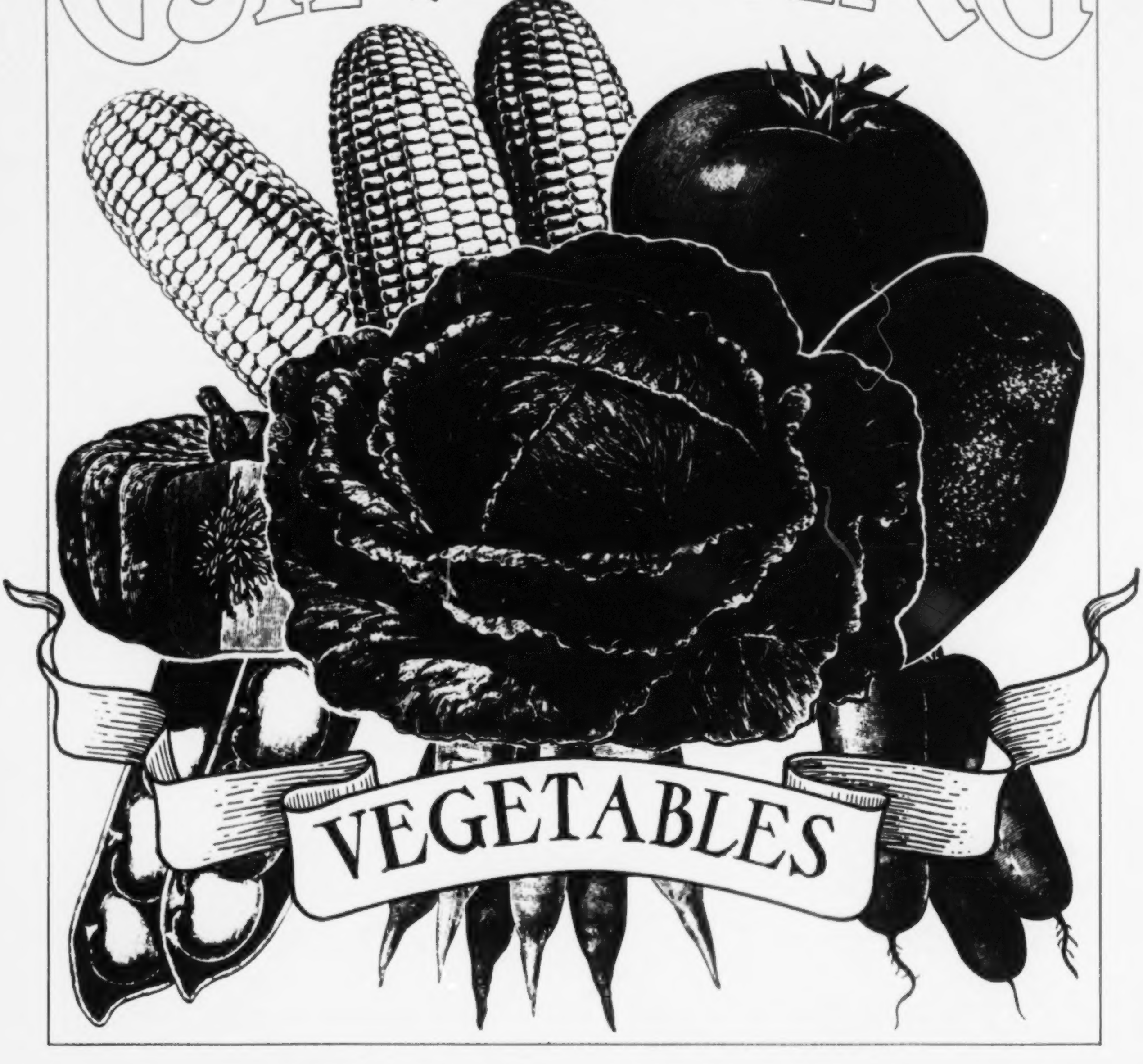
Ask the food sellers how they got started and what methods help them sell their produce or food items. Write down a description of each place and your impressions of what you see and hear.

NOW WHAT?

1. Prepare an article on marketing for your school or town newspaper.
2. Submit a photo story for a 4-H photography project or exhibit.

4-H 1279

HERITAGE GARDENING



VEGETABLES

4-H—Youth Programs • Cooperative Extension Service & The Folk Arts Division • The MSU Museum
Michigan State University

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This bulletin was written by Jane L. Taylor, Extension Associate, 4-H—Youth Programs, and J. Lee Taylor, Extension Horticulture Specialist, Department of Horticulture, Michigan State University. Design is by Marian Reiter, 4-H Graphic Artist. This bulletin was edited by Janet R. Olsen, 4-H Publications Editor.

In 1985, the 4-H Heritage Gardening project was awarded a Certificate of Commendation from the American Association for State and Local History.

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Earl Threadgould (Chairperson)	4-H—Youth Agent, Ingham County
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Funding for this project was provided by a Youth Projects grant from the National Endowment for the Humanities and by the Michigan 4-H—Youth Programs.

Preface

This bulletin was written for 4-H members and leaders who are particularly interested in horticulture, FOLKPATTERNS, foods and nutrition, and photography projects.

The goals of a Heritage Gardening—Vegetables project are to:

- Develop an awareness of our plant heritage by the cultivation of heritage vegetable varieties
- Introduce gardening folklore information as it pertains to vegetable gardening
- Promote and stimulate interest in preserving heritage vegetable varieties
- Introduce heritage gardening as a topic for exploration in 4-H projects and activities

4-H Heritage Gardening projects will give youth and leaders the experiences to:

- Identify heritage vegetable varieties cultivated by early settlers
- Describe heritage gardening methods and tools
- Develop skills and attitudes to collect and interpret oral and visual history materials

Through your Heritage Gardening project, you should contact people in your community with gardening experience. They may be family members, relatives, neighbors, or older adults. If you need to get in touch with persons with lifetime gardening experiences or "grassroots gardeners," contact your local county agency on aging. If you need further information or addresses, contact the Michigan Office of Services to Aging, P.O. Box 30026, Lansing, MI 48909.

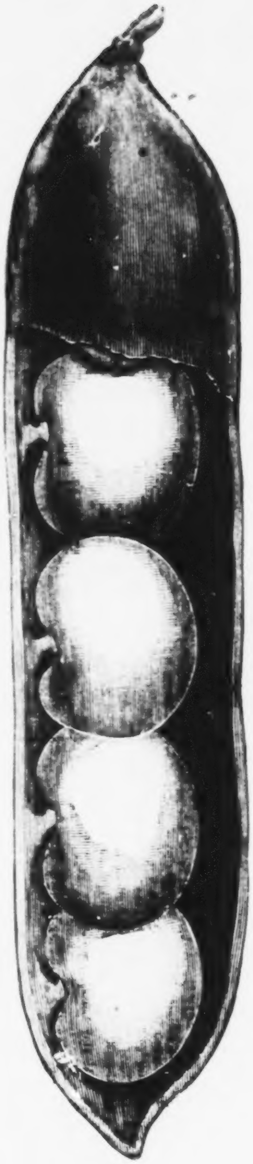
The various activities in this bulletin will refer to 4-H FOLKPATTERNS projects. Techniques for information gathering, taping, interviewing, making short-item cards, photography, etc., are all explained in 4-H 1222, *4-H FOLKPATTERNS Leader's Guide.* Interviewing local community gardeners will provide a source of information that may be specific to your geographic area. Information can be gathered that will assist in comparing personal or community traditions while developing an awareness with community members in 4-H projects. You will be learning unwritten history. We hope you can identify where this knowledge can be found, how to record it, and how to pass it on to others. For more information, contact the Folk Arts Division, Michigan State University, East Lansing, MI 48824.

This bulletin does not contain cultural information on each vegetable variety. Please refer to other Extension bulletins (for example, E-529, *Home Vegetable Garden,* and E-824, *Family Vegetable Garden Series*) for information on planting dates, spacing, days to maturity, etc. Contact your county Cooperative Extension Service office for more information.

The information in this bulletin is arranged following the seasonal calendar year, from catalog ordering in the winter to the fall harvest. At the end of the bulletin is a section on heritage gardening activities. You may wish to refer to these throughout the year for additional ideas to enrich your project.

Many of the folklore and history projects described in this bulletin would work very well for the Young America Garden or Experimental Horticulture contests. These contests are sponsored by the National Junior Horticulture Association (NJHA) and are open to youth 8 years of age (or younger if able to print) through 21 years of age. Write to the following address for more information: NJHA, 5885 104th Street, Fremont, MI 49412.

Happy heritage gardening!

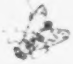


We gratefully acknowledge the following for permission to use their materials in this bulletin:

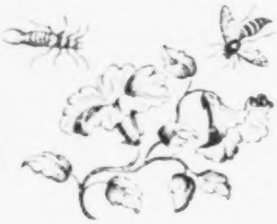
- *The picture of Johnny Appleseed on page 4 is from* Johnny Appleseed: Man & Myth, *by Robert Price, Indiana University Press, copyright 1954.*
- *The picture of Liberty Hyde Bailey on page 5 is from the Michigan State University Archives & Historical Collections.*
- *The Heirloom Vegetable Garden plan on page 20 is adapted from* Vegetable Crops *by Robert Becker and Roger A. Kline, College of Agriculture and Life Sciences, Cornell University, Ithaca, New York.*
- *The Indian garden plan on page 29 was developed by the Dickson Mounds Museum in Lewiston, Illinois.*

Not-so-good Companions

Vegetable	Not-so-good companions
Beans	Onions
Beets	Pole beans
Cabbages	Tomatoes
Carrots	Dill
Corn	Tomatoes
Cucumbers	Potatoes
Jerusalem artichokes	All other plants
Onions	Peas, beans
Potatoes	Squash
Sunflowers	All other plants
Tomatoes	Corn, cabbage



Activities



1. You might want to test the following folklore companions in your garden by using control groups:

- —Chives and garlic are said to keep away insects.
- —Nasturtiums will keep squash bugs away, some folks say.
- —Mint repels ants.
- —Sage repels the cabbage worm butterfly.

2. Keeping in mind the garden seeds you are going to plant, read through the companion plant list. Now make a diagram of your garden using some of these companion planting ideas. Keep a careful diary as to what and where and when you planted. Also plant a control plot so you can check your experiment. Keep accurate records. You may wish to take before and after photos or photos of the plants at different stages. This would be a good experiment to write up for a report or for the Young America Garden Contest or other contest.

3. Interview some people to see what they mean by companion planting and what they use as companion plants. Try at least one of their methods in your garden. You can also record the information on short-item cards and send to the 4-H FOLKPATTERNS office. (Refer to 4-H 1222, *4-H FOLKPATTERNS Leader's Guide,* for more information.) Try to see how many different combinations are used in your area.

Protecting Your Plants

After crops are planted they need to be cultivated and protected. The gardener or farmer helps nature in some ways and hinders it in others. When there is not enough rain, watering the garden to promote seed germination is one way to help. This may include soaking seeds overnight before planting, prewatering the seedbeds, watering after planting, and making irrigation ditches. The watering can be done with pails, sprinkling cans, hoses, and other containers. The time of day to water is often determined by traditions; most recommend early morning or evening, since the mid-day sun bakes some wet soils and results in a cement-like consistency.

You can aid nature by providing supports for plants. This can involve growing beans on corn or tying plants to poles, stakes, trellises, and fences.

There are other cultivating aids. People often plant more than they need, then thin the plants. Some people keep bees to make sure their crops will be pollinated. They also enrich the soil by fertilizing with animal, mineral, and compost products. They rotate crops from year to year, and they also hoe around plants to loosen the soil.

There are many protective measures you can take to help plants grow. Some methods discourage natural pests such as insects, birds, rabbits, deer, livestock, and weeds. Some people make scarecrows from old clothing hung on posts and stuffed with straw. When placed in gardens, these frighten away birds and deer. Some people use noisemakers such as clackers, ratchets, tin pans, chimes, and windmill thumpers. Putting nets and threads around trees will repel birds. Plants may be covered with wire baskets or plastic milk or bleach jugs (with bottoms removed) to keep out rabbits or protect from the frost. Hoeing and chemicals are used to remove or prevent weeds.

Fences as well as hedges were more commonly used in the past to keep wandering livestock and deer out of gardens. Today it is more common for the livestock to be fenced in, rather than the garden. Fences were made of brick, stone, stump, rail, picket, post, and wire. Sometimes these were electric fences. Communities often have one special kind of fencing, usually made from materials that are readily available in the area.

Scarecrows

Scarecrows are truly American folk art. North American Indians were using scarecrows before the settlers arrived. Scarecrows have changed little over the years. Many writers have written about scarecrows, but the most famous is the one in *The Wizard of Oz* who was looking for a brain.

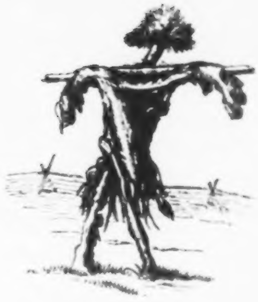
Scarecrows are ephemeral creatures —that is, they don't last more than one season. They are like jack-o-lanterns and pumpkin people. They're here for only a short while.

The farmers in early America used them to scare away birds. By using moving pieces of brightly colored clothing, farmers hoped the birds would stay away. If the scarecrow looked like a farmer, it was because it was wearing the farmer's clothes. Most of the scarecrows in the early days were male, but today many female scarecrows can be seen in the countryside.

Activities

1. To make a scarecrow, you need two sticks or broomhandles. Lash these together in the shape of a cross. Now dress this frame with old clothes. You are more likely to keep birds away if you add something that will flap in the breeze. Many people use pieces of aluminum foil, old pie pans, scarves, tin cans, or even bells. You can stuff the clothes with straw, dry grass, or leaves. For the head use an empty milk or bleach bottle, a stuffed plastic bag, a flower pot, a Halloween mask, or a pie pan. An old mop makes great hair. The scarecrow also needs a hat—any old one will do.

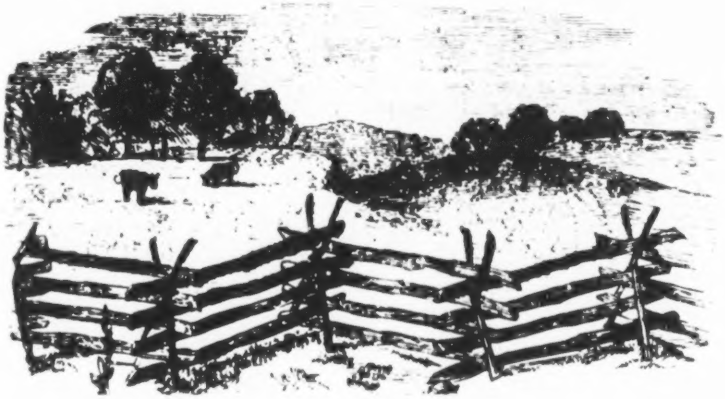
Attach the upright pole firmly in the ground. Now watch and enjoy. Maybe your scarecrow will be so frightful that, as in the old farmer's folktale, the birds will bring back all the seeds they had taken the year before! Be sure to take a picture of your scarecrow. You could also take photos of other scarecrows in your area.



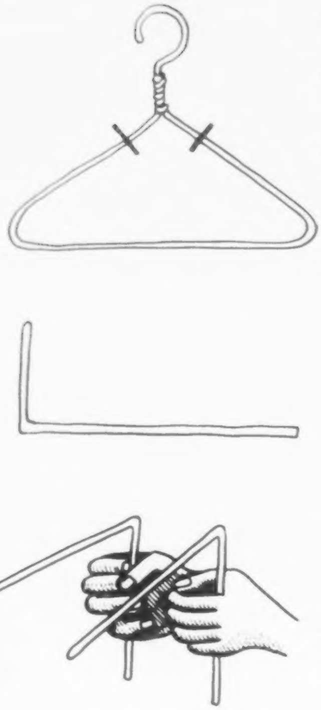
Old-fashioned scarecrow

2. What kind of fences do you find in your area? You might like to keep a drawn or photographic record of the different types you discover.

3. Interview people and have them describe how they protect their plants. Do they make any "home remedies"?



A "worm" fence



A coat hanger dowsing instrument

What are they? You might want to try these in your own garden. Use a control group for experimenting. Here are some folk protection methods you might try:

—Soapsuds will keep off aphids, scale, and mealy bugs.

—Sour milk will keep away worms.

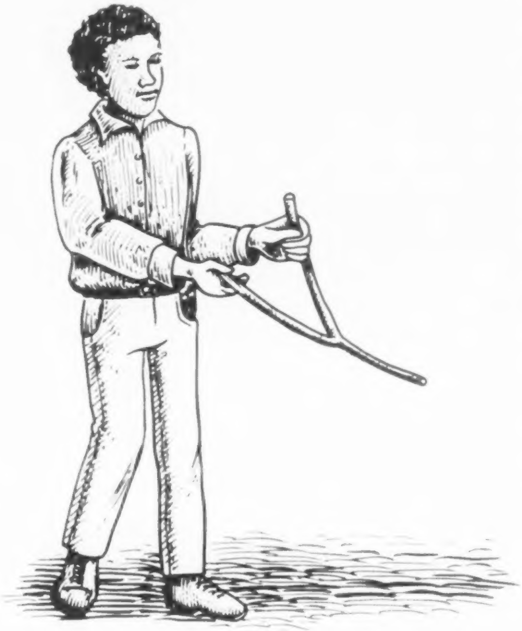
—A tea made of hot pepper, onions, or garlic will keep away worms, insects, and birds.

—Mothballs will keep away rabbits.

—Hair clippings will keep away deer.

Dowsing

A dowser is one who locates water below ground by walking back and forth over an area with a Y-shaped dowsing instrument until the instrument moves all by itself. Europeans have practiced dowsing for centuries. The early colonists brought the secret of dowsing to America. They dowsed with witch hazel sticks, which may have originated the term "water-witching."



Dowsing with a witch hazel twig

Many scientists scoff at dowsing. However, Albert Einstein believed in dowsing. He said someday it would prove to be some sort of electromagnetism. Today no one really knows how it works.

Often a farm family would not select a building site until they were sure there was a source of water. They consulted a dowser to find the best site to dig a well. Today dowsing is used to locate underground pipes, water, and sewer systems.

Using a twig is quite difficult, and it is said only 1 in 10 people have dowsing powers. However, almost everyone has success in finding underground water pipe systems using coat hangers.

Activities

1. Make your own dowsing instrument from two coat hangers. Make two cuts just below the hook. Bend one arm at a right angle and the other one at a straight angle. Hold one rod in each hand. Hold the short ends loosely in your fist. When the coat hanger rods start moving either toward you *or* away from, you are over water.

2. Interview someone in your community who dowses for water—perhaps a farmer or a well digger. Ask if you can watch them work. Record your experiences. Find out how they learned to dowse.

3. Using your metal coat hanger rods, try placing a quarter in **each** hand and hold the rods so the metal touches the coins. You now have a metal detector!

4. Try using a forked twig. The rods should have a diameter of a pencil and be about 18 inches long. Trim off all the smaller twigs. Grasp the branch with your palms open. Swing it upward until the end is slightly higher than the forks at your side. When the rods start moving, you are over water. Are you the 1 in 10?

S.O.S. (Save Our Seeds)

Many years ago, it was common for many gardeners to collect and save seeds from vegetables and flowers that they grew in their own gardens. Seeds of nonhybrid varieties of snap beans, lettuce, peas, and tomatoes can commonly be saved because these vegetables are usually self-pollinating. This means that seeds saved from these plants should grow into plants that are identical to the parent plants.

Seeds should not be saved from cross-pollinating vegetables such as summer squash unless they are separated by a considerable distance from other squash and pumpkin varieties. Some insects, such as bees, carry pollen from one plant to another, and cross pollination usually occurs. Seeds saved from a fruit that developed from the ovary of a cross-pollinated flower will grow into plants that will be somewhat different from either parent. For example, pollen from a male flower on a green zucchini summer squash could pollinate a female flower of a yellow straightneck summer squash. The seeds from that cross would produce a variety of seedlings that could bear yellow, striped, green, speckled, or greenish-yellow squash. The shape would remain the same. More interesting crosses would be a scallop summer squash crossed with a straightneck summer squash or a yellow crookneck crossed with either a green zucchini or a round or scallop summer squash.

Collecting, Extracting, & Storing Seeds

It is very easy to collect and extract pea and snap bean seeds. Just let the pods mature on the plant and, just as they start to split open, pick the best shaped long pods and put them in a protected area having good air circulation. Let them dry until they quit shrinking and are very hard. Be sure to protect them from birds and other animals.

Tomatoes are also quite easy to collect. Select nicely shaped, well-ripened fruits and mash the fruits through a screen or strainer to get rid of the clear, wet material around the seeds. Then dry the seeds in a protected area for many days.

In order to store seeds successfully, they must be very dry before being placed in a cool location (32°-50°F) in a tightly covered jar. Your refrigerator is fine. Place two tablespoons of powdered milk in a paper envelope and place the envelope in the jar. The powdered milk will absorb the moisture from the air inside the jar and keep the seeds dry. Be sure to label each container as to the kind and variety of vegetable and the date placed in storage. Check them occasionally because the seeds will mold if not dried sufficiently. Dispose of any seeds that mold.

Seed Longevity

How long a seed can remain alive varies with the kind of plant and storage conditions. Most garden seeds won't remain alive (viable) for over 20 years and some for only about one year. The table below shows how long some common vegetable seeds can be stored (longevity) under proper conditions.

Longevity of Vegetable Seeds*

1 year	2 years	3 years	4 years	5 years or longer
onions	sweet corn	beans	beets	cress
parsnips		carrots	cabbage	cucumbers
		peas	pumpkins	lettuce
			squash	radishes
			tomatoes	
			turnips	

*Although seeds may still germinate beyond these times, the seedlings probably won't grow as vigorously as from fresh seeds. Seeds would also probably need to be sown thicker than usual to get a satisfactory stand.

William J. Beal

Over 100 years ago, William J. Beal, professor of botany and horticulture at Michigan Agricultural College (now Michigan State University), wanted to know more about seed longevity. In 1879, Dr. Beal, the "granddaddy" of seed savers, mixed seeds of 23 kinds of plants (mostly weeds) with moderately moist sand. He placed the mixture of seeds and sand in 20 pint bottles and then buried them about 20 inches deep in the ground. The mouths of the bottles slanted downward to prevent water from filling the uncorked bottles. The bottles were buried near Beaumont Tower on the MSU campus in East Lansing. After 50 years, seeds of five plants still germinated. In 1980 the bottles were opened again and the seeds of only one species germinated (moth mullein). In 1990, the seeds in another bottle in this ongoing experiment will be tested.

Share Your Findings

If you "discover" an heirloom vegetable variety, you should report your find in the Seed Savers Exchange. This group will record your information and see that the variety is kept alive. If you would like more information or if you would like to become a member, write to Seed Savers Exchange, 203 Rural Avenue, Decorah, IA 52101.

Activities

1. Collect and save seeds from at least two self-pollinating vegetables and then sow them next year and see if they produce fruits similar to their parent plants.

2. Interview gardeners who collect and save their own seeds. Find out what kinds they save, how long they have been doing it, and how they got started.

3. You will discover that your heirloom seeds are very colorful. Make a display of them to show them off year round. Collect the seeds from your plants and dry them in the sun. You can purchase wooden "memory" boxes at craft stores and fill each section with a seed variety. Or you can make a box of your own from scrap lumber. Paneling works well because it is thin. Make a back and sides and dividers. Fill each compartment with your seeds. Now cover the box with glass. Attach a hanger and enjoy it all year. These make great gifts.

4. If you meet someone who is a "seed saver"—that is, a person who grows his/her own variety, you will want to preserve not only the seeds but a little of the story too. If there is a special family recipe for this vegetable, collect it. Your group might want to compile these into a cookbook or a calendar. You might ask that the person write the recipe in his/her own handwriting. You could reproduce it in that form. Your club could then use these cookbooks or calendars for fundraising. If there are stories attached to the seeds or recipes, be sure and include them.

Garden Lore

Examples of garden lore appear throughout this bulletin. Following are a few more examples:

Cool as a cucumber
Red as a beet

When you cross a bridge, make a wish and throw a raw potato into the water. Your wish will come true.

A corn cob worn behind the ear is good luck.

Your ears are like flowers—cauliflowers!

Peaches, plums, pumpkin butter,
Little Johnny Green is my true lover,
Little Johnny Green, give me a kiss,
When I miss, I miss like this.
(Jump rope rhyme)

If wishes were horses,
Then beggars would ride;
If turnips were watches,
I'd wear one by my side.

Peter, Peter, pumpkin eater,
Had a wife and couldn't keep her;
He put her in a pumpkin shell
And there he kept her very well

Hot boiled beans and very good butter,
Ladies and gentlemen come to supper.

What's the difference between a gardener and a billiard player:
One minds his peas and the other his cues.

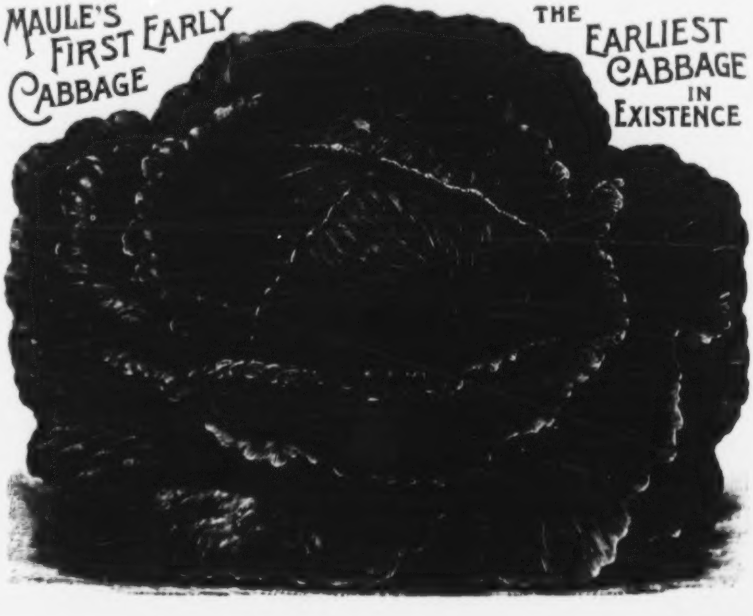
Activities

1. Collect garden lore on short-item cards. Then send the cards or copies of the cards to 4-H FOLKPATTERNS, The Museum, Michigan State University, East Lansing, MI 48824. Or publish a booklet of "Garden Lore in ______ County." If possible include photographs of gardens and gardeners you have interviewed.

2. At a county fair, a harvest festival, or another community event, set up a folklore collecting center (see 4-H 1222, *4-H FOLKPATTERNS Leader's Guide*, page 18). Print some garden sayings on posterboard to catch people's attention. Then ask them to write down their garden lore on short-item cards. Send the cards to the 4-H FOLKPATTERNS office at MSU.

3. Why does Santa Clause have three gardens? So he can hoe, hoe, hoe! Meet my friend Rudy Baga. Did you ever see a celery stalk? Or a tomato paste? Or an egg plant? Or a heart beet? Do you carrot all for me? These and many other "vegetable" jokes have been around for years. They are kept alive from one generation to another by passing them along by word of mouth. See how many jokes you can find. Who told them to you? Where did they come from?

One for the blackbird,
One for the crow,
One for the cutworm,
And one to grow.


MAULE'S FIRST EARLY CABBAGE
THE EARLIEST CABBAGE IN EXISTENCE

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Addendum #5

Folklife-in-Education Projects: Parks, Museums, Libraries, Festivals and Other Settings

Although folklife-in-education projects operating within public school contexts have been the most popular and well-known, successful programs have been implemented in a variety of less formal or alternative-learning structures. However, any situation or system in which new information can be presented in a structured manner can become a venue for the integration of folklife information. Thus educational programs in libraries, museums, parks, festivals, and other settings can be prime vehicles for conveying folklife information to an audience or group of learners.

In recent years, through the organization of exhibits, museums have also played an important role in the presentation of information about folk art and artists. In conjunction with these national and local exhibitions, museum educational staffs have often developed educational programs and materials. For instance, the Philadelphia Museum of Art's Division of Education prepared an extensive packet of materials for use by public school teachers and students in conjunction with the exhibition "The Pennsylvania Germans: A Celebration of Their Arts 1683-1850." The Michigan State University Museum staff collaborated with area public school educators on the development of materials to coincide with the exhibition "Michigan Hmong Arts." In some cases, the state folklorist has worked closely with museum education staff members in the development of folklife-in-education materials. Jane Beck's "Always in Season: Folk Art and Traditional Culture in Vermont, A Resource Manual for Educators," (Montpelier, VT: Vermont Council on the Arts, 1982), is a prime example of this cooperative effort. Some museums have established ongoing folk arts programs to research, document, and present state or regional folk arts. One such program is headquartered at the Roberson Center for Arts and Sciences in Binghamton, NY, where staff folklorist Catherine Schwoeffermann has coordinated a series of regional folklife documentation and education projects.

Several projects have successfully proven that state and local libraries may often afford an ideal setting for the structured presentation of folklife information. One model example of the use of these local community cultural centers for folk-arts-in-education projects was demonstrated in Mississippi during 1981-82. With funding from the National Endowment for the Arts, the Mississippi Arts Commission conducted a "Folk Artist Residency Program" for six of the state's 45 library systems. Under the coordination of folklorist Paula Tadlock Jennings, field research was followed by the presentation of local folk artists who spent one week demonstrating or performing their particular art form.

Tennessee State Parks Folklife Project director Bobby Fulcher and his staff of folklorists readily proved that state parks could successfully integrate research on and presentation of traditional arts into their structure. Funded by the National Endowment for the Arts and conducted during 1979 and 1980, the project incorporated local traditions into many facets of the park's interpretive programming. In 1986, folklorist and park naturalist Tim Cochrane offered a "Folklore Field Seminar" at Isle Royale National Park on Isle Royale, a wilderness island in Lake Superior. Designed to investigate traditional aspects of life on this remote island, his project serves as a model for future field schools. Urban parks in Missouri, California, and Rhode Island have also provided the setting for presentation of traditional craftspeople and performers. All of these park projects should be of special interest to those interested in outdoor education, recreational programming, and park interpretation.

Other national and state youth organizations such as the Girl Scouts of America, the Campfire Association, and 4-H have created folk-arts-in-education programs. For instance Girl Scouts can now earn a "Folk Arts" badge for completing a series of activities relating to folk arts.

Innovative folk-arts-in-education projects have also been developed for interstate rest stops (Ohio Arts Council), at places of worship or community action (the Center for Peace at St. Stephen's Episcopal Church or the Cleveland Office on Aging), theater productions (Delaware and Michigan), or at 4-H summer camps (Michigan). Whenever and wherever people congregate, opportunities exist for conveying information about folk arts.

EXCERPTS:

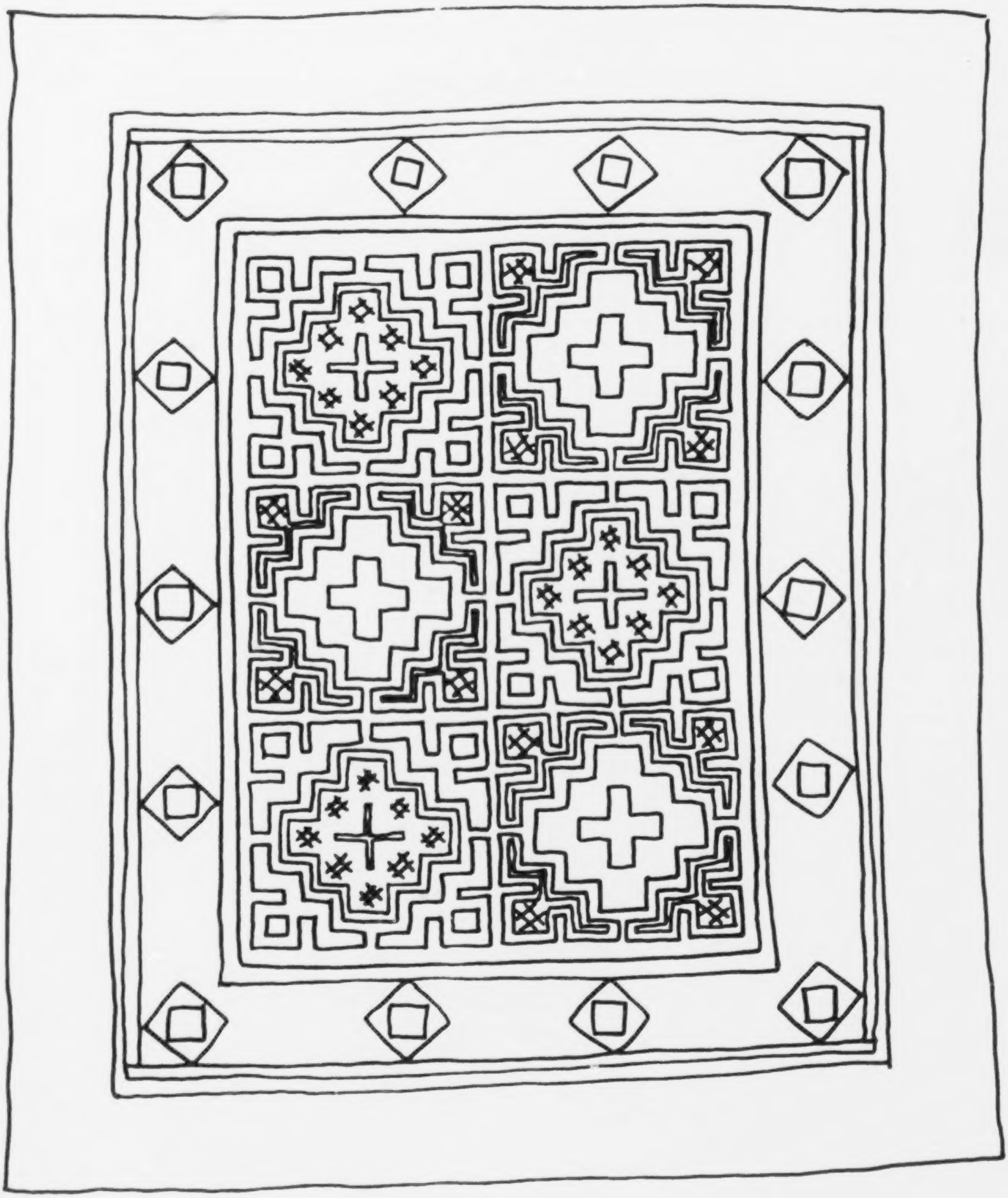
a. Marsha MacDowell, "Michigan Hmong Arts: A Guide for Educators", The Michigan State University Museum, East Lansing, Michigan, 1983.

b. Winnie Lambrecht and David Marshall, "Hand Built Music—Folk Arts in the Park." Reprinted with permission from Winnie Lambrecht, Director, Folk Arts Program, Rhode Island State Council on the Arts, and David Marshall, Curator, Roger Williams Park Museum, Providence Department of Public Parks, Providence, Rhode Island.

c. "Folk Art in Today's America." Brochure reprinted with the permission of the Milwaukee Public Museum, Milwaukee, Wisconsin.

d. "Traditional American Expressions." Handouts reprinted with the permission of the Cleveland Children's Museum, Cleveland, Ohio.

e. "A Note on the Play *Delaware Ghosts*." Reprinted with the permission of Kim Burdick, Delaware State Folklorist, Wilmington, Delaware.



The Hmong: An Introduction

The Hmong are people who began moving southward from northern China 5,000 years ago. They moved to the mountainous regions of Southeast Asia and many migrated to Laos. Sometimes they are referred to as "hill tribes" and sometimes they refer to themselves as "free people." For years the Laotian-Hmong worked primarily as hunters and farmers. During the Vietnam War, however, many Hmong men and boys were recruited by the United States to serve as highly skilled jungle fighters. Because of this involvement in fighting, Hmong were immediately forced out of Laos when the United States began pulling its forces out. Many Hmong fled across the Mekong River to Thailand refugee camps. From there, many have immigrated to new countries to begin new lives. Between 40 and 50 thousand have immigrated to various parts of the United States, including Michigan.

Before their flight during the late 1970s, the Hmong were the largest minority within Laos, outnumbering other ethnic tribes such as the Yao, or Thai Dam. The Hmong themselves are not culturally unified. In fact they divide themselves into at least three groups: the White Hmong, the Green Hmong and the Striped Hmong. Each of these groups maintained similar but distinctive traditions. For instance, their tribal names are taken from the colors of different traditional clothing each tribe wears. The stripes of the Striped Hmong refer to the bands of red or blue which circle the sleeves of the women's blouses. The White Hmong women often wear short white skirts, particularly on festive occasions, such as their New Year's parties. The Green (or sometimes called Blue) Hmong are best known for their batik work.

The Vietnam War, the migration to Thailand and the more recent movement to the United States has caused great disruptions in the Hmong peoples' way of life. In Laos they had lived in relative isolation, but now they are being thrown into very complex modern living situations. Their religious and medical practices, their language, their food customs, music and art - in short, every aspect of their lives is undergoing some kind of change. Some of their traditions, such as wearing traditional clothes every day, will most likely have to be let go in their new country. Other customs, such as eating rice, they will be able to maintain.

Making paj ntaub (sewn and embroidered cloth) is one traditional or folk art that Hmong women are continuing to produce in America. In Michigan, as they did in Laos, older Hmong women continue to teach young girls the intricate stitches and patterns of paj ntaub. Several different methods are used in producing paj ntaub. One way is called applique which means sewing one piece of fabric on top of another. Another way is called "reverse applique." This is done by cutting lines into one piece of fabric. The cut edges are folded back and then the whole piece is sewn onto another piece of fabric of a different color. The exhibit "Michigan Hmong Arts" was organized to celebrate the continuation of this skilled craft and to introduce Michigan residents to one of its newest immigrant groups.

To the Teacher:

This packet of teaching resource materials was originally designed to be used in conjunction with the exhibition Michigan Hmong Arts: Textiles in Transition which ran from January 8 through February 5, 1984 and which was supported by grants from the Michigan Council for the Arts, the National Endowment for the Arts and an All-University Grant from Michigan State University. A portion of this exhibition is now available for loan to other institutions. Organized by The Folk Arts Division of The Michigan State University Museum, these exhibits celebrate some of the cultural arts of Michigan's newest immigrant group - the Lao-Hmong of Southeast Asia.

The materials included here may be used as pre- or post-exhibition visit activities and are intended to make your students' visit to the exhibit more interesting and meaningful. The activities might also be used separately from the exhibition as a means to enhance arts, social studies, math, history or language arts curriculum.

Thanks are extended to Gerry Kusler, East Lansing Public Schools; Judith Taran, East Lansing Fine Arts Coordinator; Carol Fisher, Humanities Consultant, East Lansing Public Schools; and Leah Graham, Consultant, Lansing Public Schools for their assistance and support in the development of this packet.

And special thanks are accorded the following contributers to this educational packet: Ginny Browne, Barbara Camilleri and Betty Vinton-Johanssen of the East Lansing Public Schools; Nancy Madtes, Betty Nichols and Yvonne Martinez of Lansing Public Schools; and Doug Gilzow, formerly Lansing Community College English as a Second Language instructor. Some of the material was also drawn from Michigan Hmong Arts: Textiles in Transition, edited by C. Kurt Dewhurst and Marsha MacDowell, East Lansing, MI: Michigan State University, 1984.

Edited by

Marsha MacDowell
Folk Arts Curator
The Michigan State University Museum
Michigan State University
East Lansing, MI

January 1984
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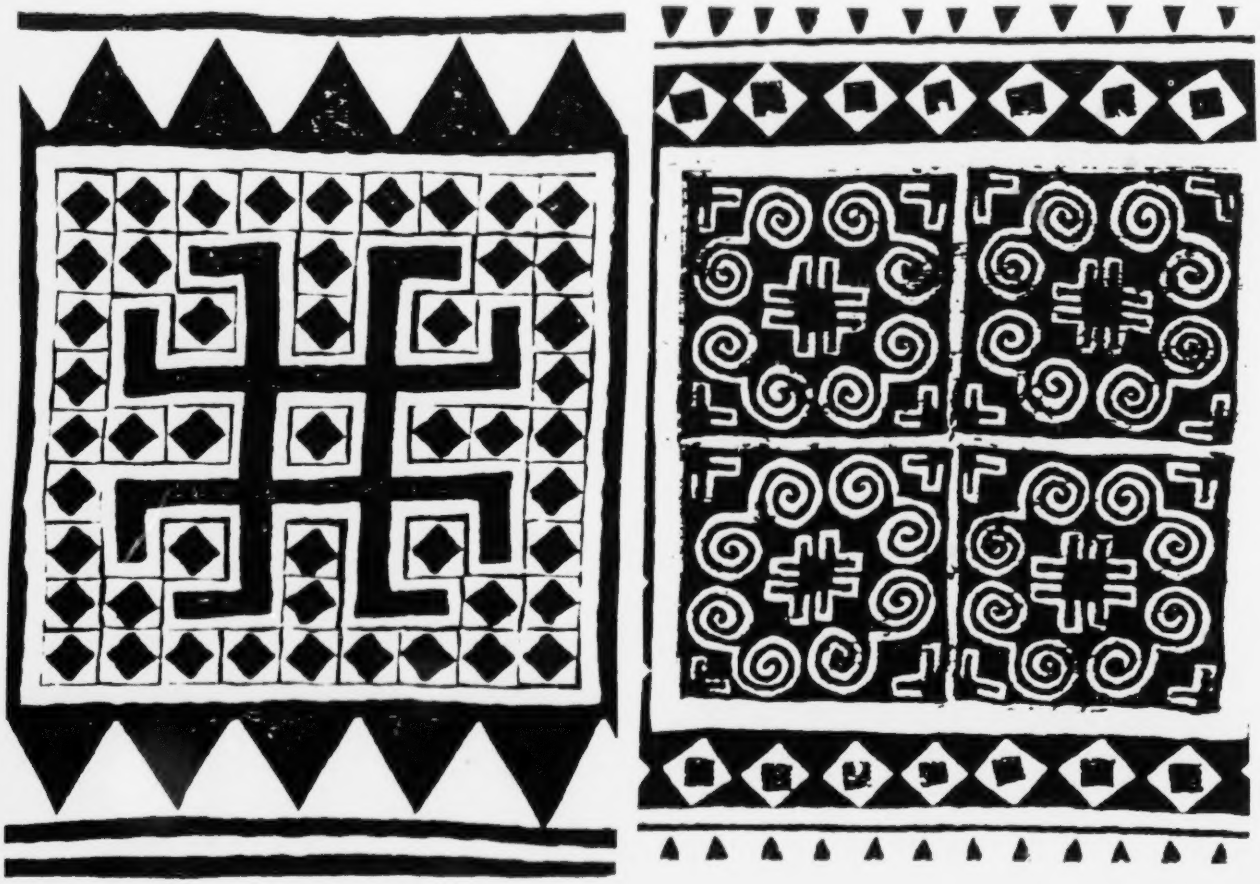
ACTIVITY: Creating Hidden Code/Message

PURPOSE: To sensitize students to the diverse ways geometric forms may be used to create art/messages/record history.

YOU'LL NEED: Examples of geometric Hmong art
Paper and pencil

HOW TO DO IT: Show students the examples of Hmong textiles using geometric shapes.
Have students develop a simple symbolic code to represent a simple idea. (Students may enjoy working in groups of 2 or 3.) Then have students "hide" their coded message in a simple drawing similar to Hmong artifacts. If interest and time permit, have students share their hidden "art messages/codes."

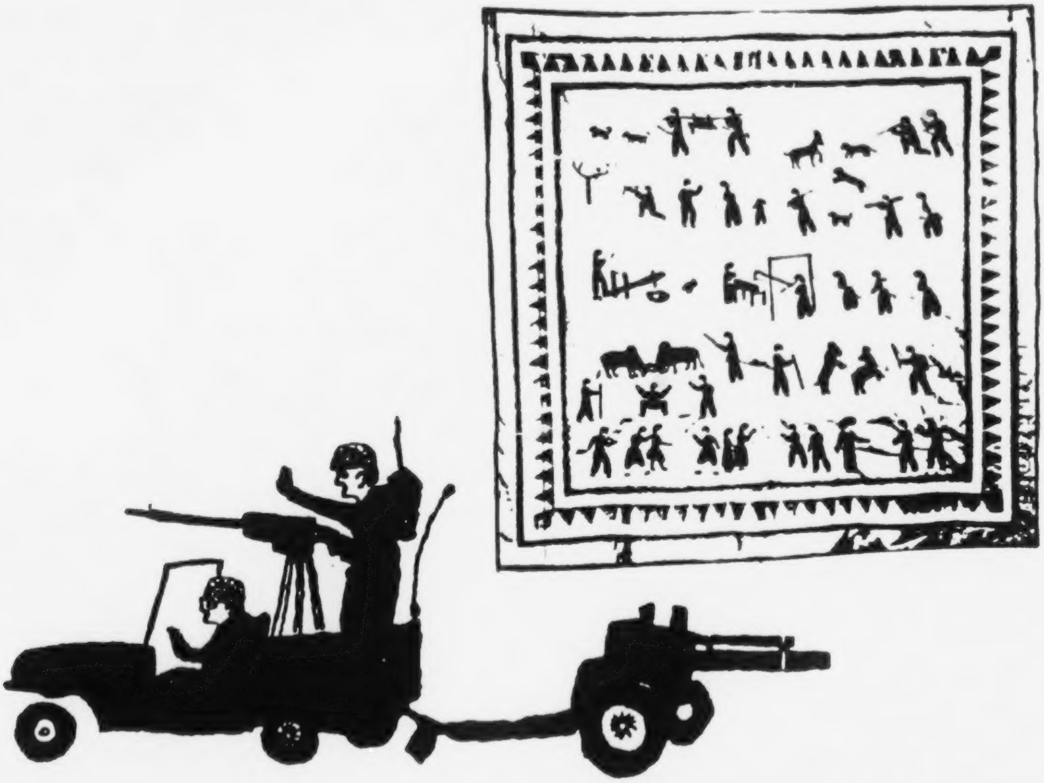


ACTIVITY: Records of Events

PURPOSE: To become aware of different ways an event may be recorded by participants and observers in that event. To investigate alternate sources of information. An event can be recorded in a variety of ways (through photographs, writing, films, paintings, sculpture and textiles). The recent events in the life of the Hmong have been recorded by, among others, photojournalists, reporters, historians, folklorists, anthropologists, and missionary workers. The Hmong themselves have recorded these events through family photographs, stories and the story embroideries.

YOU'LL NEED: To provide students with copies of pages 9, 10, 12, 13, 14 in this booklet or have them study examples in exhibit.

HOW TO DO IT: First have students look at the story embroidery which depicts scenes from the war. Next have students look up in the library at least one article and one photo-essay on the Hmong involvement in the Vietnam War. Then have students discuss what they have seen or read.



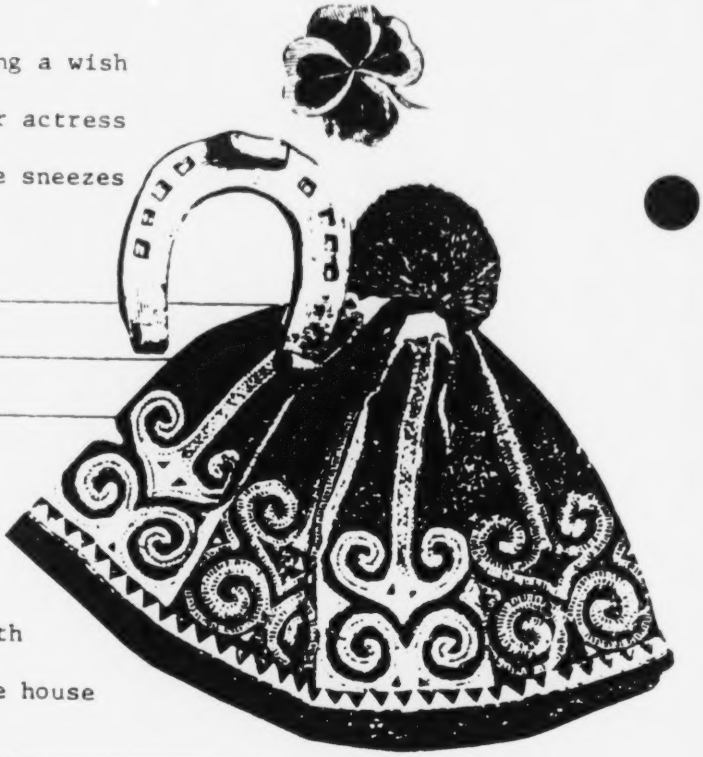
ACTIVITY: Good Luck, Bad Luck, Belief List

PURPOSE: To become aware of different ways people believe they will have good or bad luck.

The traditional religious practices of the Hmong include a belief in good and bad spirits. Young children's hats are adorned with flowers which trick evil spirits into thinking the children are flowers.

YOU'LL NEED: This list
Pen or pencil

HOW TO DO IT: Read the following statements. Put a check next to the ones you believe will give you good or bad luck. At the bottom of each list write in other ones you believe in.



Will give GOOD LUCK

____ Crossing your fingers when making a wish

____ Say "Break a leg" to an actor or actress

____ Say "God bless you" when someone sneezes

____ Carrying a rabbit's foot

____ ______________________________

____ ______________________________

____ ______________________________

Will give BAD LUCK

____ Walking under a ladder

____ Having a black cat cross your path

____ Putting up an umbrella inside the house

____ ______________________________

____ ______________________________

____ ______________________________

ACTIVITY: Refugee Role-playing

PURPOSE: To explore what experiences or feelings refugees in a new land have.

YOU'LL NEED: Paper
Pencil or pen

HOW TO DO IT: Read the following to your students and have them write or tell about it:

Imagine that you are forced to leave your homeland and migrate to a new country where the language is different, you have no money, and you have no skills with which you can get a job. Choose one of the following topics and describe your pretend experience. (You can tell about it or write about it.)

1. My tooth ached and ....
2. I wanted to play baseball with the boys down the street but ....
3. I went to MacDonalds and tried to order a ....
4. I noticed everyone was wearing bluejeans and ....
5. When the teacher asked me my name, I didn't know what she meant, and I told her ....

Providence Department of Public Parks presents

FOLKARTS in the Parks

83 84

HAND-BUILT MUSIC

Born in the Azores, Alberto de Rezendes continues a family tradition of superb musicianship; his grandfather was considered one of the finest musicians in Portugal.

De Rezendes plays, and builds, the cittern, a twelve-stringed instrument commonly known as the Portuguese guitar or as the flat-bodied mandolin. Early Renaissance instrument-makers, disgruntled with the lute which required frequent and laborious tuning, created the cittern for casual music-making environments such as barbershops and taverns. So difficult was the instrument it replaced that some wags comment that an eighty year old lutenist had to spend sixty of his years tuning his lute. The cittern, with wire strings reducing the need for excessive tuning and with a sturdy flat back, found its place as a folk instrument, although ornate variations appeared in the music halls of the nobility.

De Rezendes acquired his craft through an apprenticeship at age eighteen to a Portuguese cittern-maker whose sons were uninterested in pursuing their father's craft. This failure to transmit skills along family lines typifies disjunctures folk cultures face in the attempt to maintain their integrity in the midst of complex industrial societies.

In some cases the craft technology is removed from its family and social context and transformed by the demands of production- for example, the factory manufacture of guitars. As guitar-maker Frank Haselbacher points out, substitutions of lesser quality wood, use of metal braces and plastic ornamentation, changes in the design of neck attachment to the body, and the replacement of varnish with quick-drying lacquer work in subtle ways in modifying the traditional hand-built guitar.

In other cases, committed individuals manage to carry on specific skills and information created by the folk culture without the nurturing environment of a traditional society. For example, de Rezendes did not acquire his cittern-making skills in the customary way- through the family; his knowledge of the traditional folk tunes performed during the Hand-Built Music program was developed through traveling with professional musicians, not in a traditional village setting. Anthropologists have termed such dedicated cultural preservationists "folk revivalists."

In rescuing components of a particular folk culture, however, the meanings of the components change. No longer serving as a vehicle of integration for the community which defined its form, the cultural product, whether song or instrument, becomes

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apprehended for its aesthetic effect, not for its original total cultural impact. In more extreme cases, as the form is removed from its context, it undergoes subtle transformations to meet the demands of national, and international, markets as, for example, in the transition from traditional Appalachian mountain music to Bluegrass.

To fully comprehend the meaning of a folk cultural component requires transformation into a member of the sustaining culture- a clearly impossible task. Understanding emerges as a matter of interpretation. In order to assist the audience in exploring the world of folk music and instruments, the folk artists in the Hand-Built Music program, both authentic and revivalist, will attempt to fill in the contours of meaning through discussion as well as performance. Hopefully by creating a brief immersion into the pathways of other cultures, we may surface with a fuller understanding of the shapes of our own cultural processes.

LESLIE WRIGHT WITH CIGARBOX FIDDLE

Leslie Wright, an Ashaway resident, grew up on a large farmstead in Hope Valley when the community was a thriving agricultural and textile center. A member of the Rhode Island Old Time Fiddlers, Wright acquired his fiddle skills on the sly. His father, a boss carder at the Mystic Woolen Company, kept careful care of his prized E. Martin Stradivarius violin. No meddlers were allowed to handle the fiddle. When his father left the house, Wright would go to the hiding spot, unpack the instrument, and practice. One day his father noticed that the violin had been returned to a slightly different position and confronted his son. Leslie Wright picked up the fiddle and played with such dexterity that his father's anger turned to admiration. Wright had repeated a family tradition- his father, too, had also learned to play the violin in his father's absence.

Wright's family- father and uncles Ollie, Herman, Tommy, Roy and Freddie- could all scratch out tunes on a violin. Of his 98-year old uncle, Wright commented that he could still outplay many a fiddler.

In an age without mass media, people made their own entertainment. More affordable than the piano, the violin emerged as a common instrument in the Yankee folk tradition. On a weekly basis, tables, chairs and other furniture would be cleared from homes to make way for the "kitchen dance"- square and contra dances in livingrooms to the accompaniment of a solitary fiddler. Although contemporary old-time fiddlers frequently perform in groups, the kitchen dance was the domain of a single musician. As well as providing a wonderful time, drawing nearby families together served to reinforce the neighborhood as a viable social unit. While the fiddlers fiddled and the dancers danced, neighborhood affairs were discussed over the kitchen table.

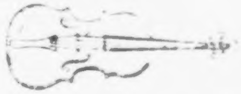
Music at the kitchen dances traversed a wide ground. Although Irish reels and Scottish hornpipes prevailed, fiddlers would mix in popular tunes of the day. Wright's father also played in orchestral groups, performing foxtrots, waltzes and polkas. Community-wide dances would be conducted in various halls scattered throughout the town- in Barber's Hall, in the Polish Club and in the Odd Fellows' Building. "People were different in those days," says Wright. "They didn't go all over the country for dances; a lot of people in town would participate." On a yearly basis the townspeople would stage a minstrel show- a ritual occassion which served to promote community solidarity.

Barber's Hall was the site of a performance Wright will never forget. "The violinist had this saw laying there on the chair, you know. Nobody knew what he was going to do with it. So he takes the saw and cuts a leg off a chair just to show that it was a regular saw. Then he sat down with his bow from the violin and plays this song with a piano. That kind of stuck in my mind, you know. And I always thought, 'I'd like to try that.' But I never could find a saw I could play."

Finally, upon inheriting a tool chest from a relative, Wright found some saws he could play. "You have to hold one a certain way, anyway. It must have come natural. I picked up the saw and tried the bow on it and, boy, pretty good!" An important part of saw playing involves developing an "S" curve on the saw blade- and the muscles to maintain the curve! Today Wright plays a special, professional alloy saw obtained from a blind musician. Handles are attached to the end of the saws to assist the player in maintaining the proper flex.

Wright also plays a "dancing man" which he made about forty years ago from pine, maple and walnut. The board the man dances on was fashioned from the sound box of an old set of drums. Of his talent with the dancing man, Wright comments that he just picked it up. He had seen one of the old fiddlers with one, but it wasn't carved- "just a shingle with a face painted on it." He affectionately calls the sculpted figure "my little showoff."

A substantial collection of instruments graces Wright's music room in his Ashaway house- old fiddles, a cello, and a bass banjo constructed by Wright. Several years ago Wright also purchased a cigar-box fiddle. The body of this instrument has literally been fashioned from an old wooden cigar box with an oak neck. Other woods, Wright contends, serve far better as neck material- maple, hickory, buckthorn and applewood. The metal clamps attached to the end of the fiddle have been added to facilitate the playing of the instrument.



BASS BANJO BUILT BY WRIGHT

In traditional societies, skills and cultural information are transmitted along kinship and community lines. In Medieval Europe changes in the economic structure created changes in other aspects of culture including the elaboration of the role of the specialist. Instrument-making became the domain of elaborate guilds catering to the demands of court and royalty. Frequently, however, the guilds would be structured along family lines. Lute-making skills, for example, could be passed from father to son, in the context of the guild structure, for generations. Today, in Germany, the Mittenwald School continues the traditions of the guilds. Instrument-making in Europe constitutes a trade with a formalized apprenticeship and certification of the instrument-maker.

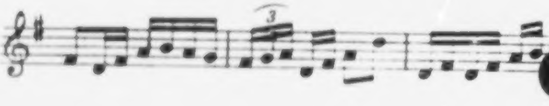
KARL DENNIS, VIOLIN-MAKER

Karl Dennis, who has studied under Karl Roy at a special institute in Vermont run by the Mittenwald School and devoted to violin construction, notes that the United States never developed such a formalized system. In the young American frontier, a farmer might think, "Why not build a fiddle." In rural areas an enterprising instrument-maker could venture forth, cut a tree, apply his woodworking skills, and transform the wood into a playable, if not elegant instrument. The lack of a great, and exacting demand for instruments by orchestras discouraged the development of elaborate guilds.

The individualist ethos of the American instrument-builder survives today. Few occassions allow luthiers an opportunity to meet to discuss their craft. The process of instrument construction remains a solitary pursuit for the most part.

JON CAMPBELL

An inability to locate satisfactory, and affordable instruments led Jon Campbell to experiment with instrument construction. Campbell spent close to eight months measuring and studying instruments before he applied wood-working skills which he had acquired through his family. Campbell has constructed a wide variety of instruments from the traditional bouzouki and mandolin, on display in the lobby, to extraordinary, eclectic instruments designed for the needs of rock and roll musicians. As a performer, Campbell concentrates his attentions on traditional Irish music.



FRANK HASELBACHER

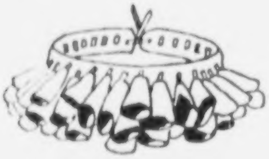
Frank Haselbacher, providing a display and discussion of Spanish guitar construction in the lobby, learned his craft through apprenticeship to Albert Augustine, founder and owner of Augustine Guitars in New York City. Prior to his apprenticeship, Haselbacher worked for the New York Fire Department.

In Haselbacher's words, "apprenticeship never ends." Several years passed in Augustine's shop before he built a complete guitar. The sheer time involved in fashioning a guitar tends to discourage excessive experimentation. "You know the trouble with guitars? " Haselbacher asked. "It takes a long time to get your end results because instruments mature. If someone purchased one of these instruments (on Haselbacher's wall) it would take about a year until it would fall into place. Playing the strings- the wood moves and gradually the instrument matures. "

Haselbacher makes six to eight instruments per year; each guitar takes approximately 4 to 6 months to build. The tops of Augustine guitars are constructed from clear German spruce; the sides and back with either Brazilian redwood or East India rosewood. Occassionally red cedar is used for guitar tops to produce a more brilliant sound. The necks are fashioned from mahagony. Haselbacher obtains his wood from a very small supplier in Vermont.

Haselbacher's customers are generated mostly by word of mouth, although he also receives referrals from Augustine's widow in New York. Repair work for New Haven and Boston customers also consumes significant time. As with Dennis, Haselbacher has studied the construction of many types of guitars in repair work.

Haselbacher has been approached to build lutes, zithers and other instruments but, despite his early zither lessons, space in his Voluntown home does not permit expanding the range of instruments he works with.



BOB BLACK BULL

Bob Black Bull's great grandparents migrated from Montana to Rhode Island to work with the railroad. His great-grandfather Nina Peta (Eagle Chief) and his great-grandmother Sik Sika Akie (Black-Faced Woman) raised him in Pawtucket. Favored because he was an oldest child, a "Minipoka," Black Bull was in a unique position to learn Blackfoot traditions. The oldest child is often assigned to help grandparents when they grow too old to perform some of their tasks; in exchange the child receives all the knowledge and technical skills of that older generation. Bob Black Bull learned his lessons well; today he serves as a consultant on Native American Art.

Grandparents certainly are revered in Western societies. In Blackfoot kinship terminology, a young person can have even more of a good thing- tribal members refer to all relatives in their grandparent's generation as "grandfather" or "grandmother." For example, a grandfather's brother will be referred to as "grandfather."

One of Blackbull's "grandparents," George Kicking Woman, knows all about "pipe ways." When Black Bull started going home to Montana in 1976, he attended a Pipe Dance, an occassion full of personal and cultural significance for him. The Blackfoot celebrate the Pipe Dance every spring to welcome the renewal of life. Symbolically, the dance represents the opening of the "Pipe Bundle," given to the people by the Thunder Being. This ritual dance was originally conducted during the first thunder of spring; to accommodate to Western time structures, the dance is now held on the closest weekend.

The grandparent's name, Kicking Woman, was given to the family generations ago. An elder had three wives. The youngest was very obstinate; when an enemy visitor came to camp she refused to serve him and spat in her husband's face. He threw her out kicking and screaming. Today George Kicking Woman travels all over the country because, in Black Bull's words, "people want to learn what they have forgotten."

Black Bull's clothing represents the spectacular ceremonial dress tradition of the Plains Indians. The term, Plains Indian, includes many tribes inhabiting Middle America- the Crow, the Sioux, the Cheyenne, the Pawnee, the Commanche, and others. The Roger Williams Park Museum houses a collection of Plains Indian artifacts on the second floor. Following Black Bull's performance/discussion, we recommend visiting this exhibit to compare Black Bull's tribal dress and his drums with those on display. Also available for comparative purposes in a display case in the lobby are clothing, a drum, and other artifacts once owned by the Passamoquoddy Indian, Leslie Melvin.

NANCY GARCIA

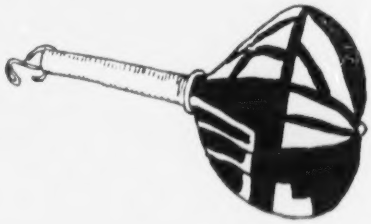
Narragansett Indian, Nancy Garcia, demonstrates the construction techniques of Native American drum beaters, rattles and bells in the lobby area. As with Black Bull, she has learned her skills in the traditional manner- through relatives and elders of the Naragansett tribe.

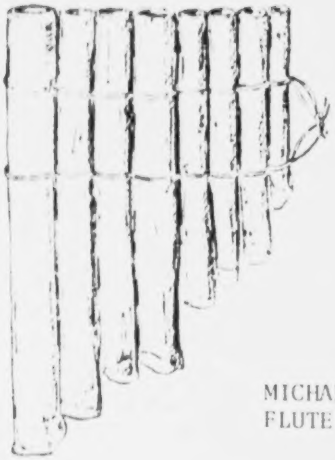
ALI CISSOKO

Although he has become a fixture on the Providence cultural landscape, Ali Cissoko never fails to generate excitement during his performances. Cissoko has handcrafted all the instruments he uses in performances. His construction skills were acquired through apprenticeship with instrument with instrument builders in his native Senegal; his father also taught Ali many of the nuances of instrument construction.

Ali Cissoko is uniquely qualified to speak about his traditions. Not only has he been immersed in his rich and distinctive culture, but also studies Anthropology at Northeastern University. In another rare combination, Ali moves within the world of visual expression as easily as he does in his musical environment. He holds an M.F.A. from Rhode Island School of Design in Printmaking and has exhibited in galleries in New York, Providence and Senegal.

Since arriving in Rhode Island, Cisoko has taken an active role in the development of programs concerned with the African experience. He has served as choreographer of African Dance for the U.R.I. Dance Company, as a drummer-accompanist for the Rhode Island State Council on the Arts Community Arts Dance Program, as an African Dance teacher at the Rhode Island School of Design, and as lead master drummer for Rites and Reasons at Brown.





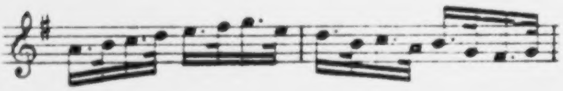
MICHAEL BRESLER
FLUTE WORKSHOP

Michael Bresler, musician and Jewish story-teller, leads a workshop in the construction of bamboo flutes. Instruments made from hollow reeds have been found throughout the world. Bamboo growing in Asia, Africa and parts of America has served as the raw material for the construction of musical instruments. Bamboo tubes and other types of tubes have been found in the tombs of ancient Egyptians and pre-historic sites. Other reeds used to create flutes include bulrushes and Japanese fleece. In lieu of proper vegetable matter, glass bottles filled to varying depths can recreate the principle, if not the aesthetic, of pan pipes.

One source relates the origin myth of the Chinese musical scale, " In 2600 B.C. the court musician, Ling-Lun, was commanded by the Emperor to find the natural laws of music and a scale upon which all Chinese music could be built. So Ling-Lun went out by the river Hoang-Ho and lived there in solitude, listening to the sounds of nature..."

"One day as Ling-Lun was trying to hear the exact pitch of the sound of the river, the sacred phenix bird, whose name was Fóang-Hoang, appeared in a tree near-by... Soon the bird sang out in a loud clear tone that seemed to Ling-Lun to be the exact tone which was made by the flowing water of the river. He cut a bamboo pipe until it made a sound of the same pitch so he would not forget the tone, and so he could use it for the first note of the new scale. Then the phenix bird sang again, and there were six different notes in his song. Ling-Lun cut six bamboo shoots to match the tones of the bird. Then a lovely female phenix bird appeared and sang six other tones, which seemed to be tones that came between the notes of the male bird. And Ling-Lun called the six tones of the male bird the masculine tones, and the six tones of the female bird, the feminine notes. He took the twelve pipes back to the Emperor's court and thus fixed the pitch of the Chinese scale forever."

(From Creative Music in the Home written by Satis N. Coleman and published by Lewis E. Myers and Company, 1927).



DAVID NOLL

Another luthier exhibiting his work, David Noll runs the Noll Guitar Company in Providence.

SPECIAL THANKS

Special thanks are extended to the Folkarts Program at the Rhode Island Council on the Arts and to the Rhode Island School of Design for their assistance in creating the Hand-Built Music program.

Don't miss our next demonstration!

John Petrovic
button-accordian player
January 24 & 25, 1981
10 a.m. — 3 p.m.

Folk Art in Today's America

The Milwaukee Public Museum presents a series of demonstrations by practitioners of arts, the roots of which lie clearly in other places and earlier times. Our communities and homes are storehouses of expressive traditions which have survived over generations, while being adapted to the American setting. Many of these traditions are carried on by highly skilled individuals who deserve recognition by the community.

This series attempts to show several persisting traditions, and the part they play in the lives of their practitioners. Visitors may view each folk artist working, and will be able to learn what their work means to them. They may ask questions regarding the artist or their art. Experienced individuals will have the opportunity to receive public instruction while others observe.

This year we focus on expressive traditions whose roots predominantly lie in European culture. Six American folk artists will be presented from 10 a.m. to 3 p.m. on six weekends in succeeding months:

December 27-28	Wood-carver, Rolf Hoffmann
January 24-25	Button accordian player, John Petrovic
February 21-22	to be announced
March 28-29	to be announced
April 25-26	to be announced
May 30-31	to be announced

Watch for our summer demonstrations!

Participatory Folk Art
for Families
in Touch-Do-Discover
on the Ground Floor

Jerry Johnson, Project Director
Folk Art in Today's America
MILWAUKEE PUBLIC MUSEUM
800 W. Wells St.
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Folk Art in Today's America

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Folk Art in Today's America
at the
Milwaukee Public Museum

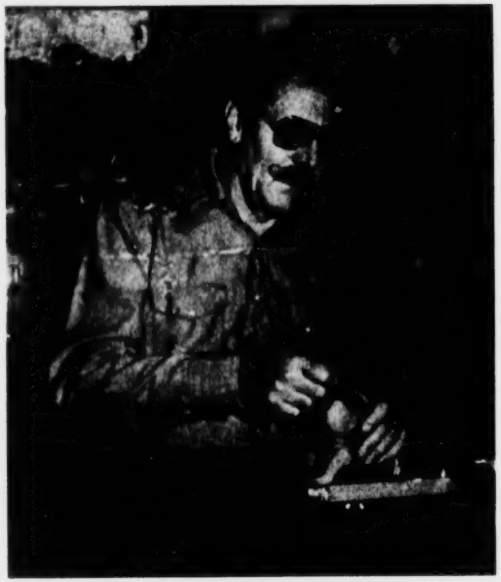
Rolf Hoffmann
wood-carver
[in the first floor lobby]

December 27 & 28, 1980

10 a.m.	Public instruction*
11 a.m.	Public interview
12 noon	Video tape: Woodcarver at home
1 p.m.	Public interview
2 p.m.	Public instruction*

*If you have woodcarving experience and wish to receive public instruction from Mr. Hoffmann, please call Jerry Johnson at 278-2715.

This project is supported by grants from the National Endowment for the Arts and Friends of the Museum.



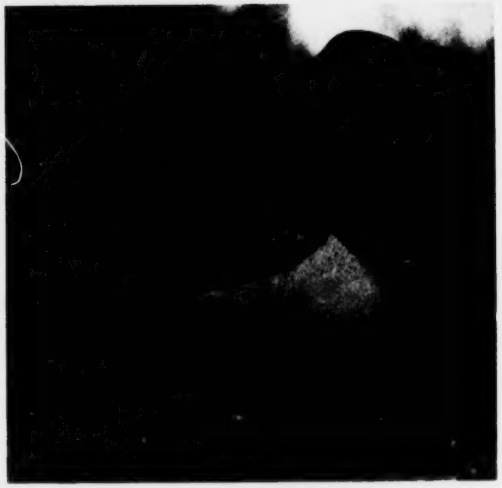
About the artist

Rolf Hoffmann was born July 27, 1927, in Bad Kreuznach, Germany. Rolf's family left behind the hard life and uncertain economic conditions of Germany, bringing Rolf to America in 1928. They settled in Milwaukee where Rolf's father found work as a tool and die maker; his mother ran a delicatessen.

Rolf grew up in the predominantly German northside of Milwaukee. German ethnic activities were important in his family life. Rolf's father joined the *Liederkranz* singing society soon after immigrating. Like his father, Rolf is blessed with a rich bass voice, so he became an adult member of the society in 1945. Rolf met his wife Edith while they were children. Members of her family were also active in *Liederkranz*.

After graduation from Wauwatosa High School, Rolf went into the butcher's trade. He finished his apprenticeship as a sausage-maker with Krohse's Meat Market. He later changed careers to become a construction supervisor and expeditor.

Rolf has served as president of the Carl Schurz Memorial Park and is the recipient of the General Von Steuben Award in 1980 for service to Milwaukee's German-American community.



About his Folk Art

Rolf Hoffmann's experience with woodcarving began as a child when he received initial instruction from a German carver who had immigrated from the Black Forest region. Although a typical example of the German woodcarving tradition is the Black Forest cuckcoo clock, neckerchief slides were Rolf's first creations. During his early adulthood, he left woodcarving for other enterprises, and again picked it up in the late 1960s.

His work has gone through several phases. He began whittling wooden chains, balls in boxes and similar wooden gadgets. He later created a series of carvings of an old shoe, gradually perfecting his technique. Today he emphasizes carvings of birds, being careful to accurately represent every detail of a given species. His decorative decoys, elaborately detailed carvings of waterfowl, have received awards. He carves almost exclusively with simple hand tools.

Rolf is a founding member of the Badger Carvers since 1972. The organization grew from 10 to 200 active members during that time. Though the Badger Carvers welcome all nationalities, Rolf feels that woodcarving or *Holzschnitz* is definitely a part of his German-American heritage.

The Milwaukee German-American community considers woodcarving such an important part of its heritage that the cultural display for Germany at the 1978 Folk Fair in Milwaukee featured woodcarvers.

cleveland
children's
museum

10750 Euclid Avenue
Cleveland, Ohio 44106
(216) 791-7114

JULY 5, 1986

TRADITIONAL AMERICAN EXPRESSIONS

Nanci Thomas

Japanese Dance/Origami

"For the past 30 years Yoshiko Baker, Linda Omura, and Dolly Semonco have taught traditional Japanese dancing within our community. This is one of the ways the Japanese-Americans have learned about their heritage. Through many hours of practice and our teacher's patience, we've managed to preserve a small part of the Japanese culture.

There is also the art of Origami or paper folding. With Origami, you can make objects, (swans, whales, etc.) by doing paper folds without using scissors or glue.

Both the dancing and Origami can be passed down through the generations. My daughter started dancing and origami at the age of five. I hope she too will continue to carry on the Japanese culture with her children."

FUNDED BY AMERICAN EXPRESS

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10730 Euclid Avenue
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JULY 4, 1986

TRADITIONAL AMERICAN EXPRESSIONS

"HANDS AROUND THE WORLD"

I. American Playparties

Mazoo
Bingo
Paw Paw Patch
Turn the Glasses Over
Sent my Brown Jug Downtown
Alabama Gal
Great Big House in New Orleans
Going Down to Cairo

Each of these has a simple song which is taught along with the dance. Most of these require partners; would probably wind up being done by one parent and one child. Any number of couples can be accomodated.

II. Big Circle Dances

Requires partners; any number of couples can be accomodated. Movements are taught and then called, as in square dancing. The group responds to the calls. This can be kept to very simple patterns, or can be developed with a sufficiently able group of dancers to fairly complex figures.

Most American square dance are not appropriate in the setting we are dealing with as they require sets of eight; it's difficult to assemble and then maintain sets in the fluid circumstances we expect. Also, some people who might want to participate are necessarily left out.

III. International Folk Dances

Zemer Atik, Mechol Ovadya, Im Hashachar - Israel
Hopa Hopa, Nebesko Kolo, Makazice, Gaida - Yugoslavia
Tarantella - Italy
Stack o' Barley - Ireland
Ibo- Nigeria
Tanko Bushi- Japan
Ya Abud - Arabic countries

Coordinated by Carole and Paul Kantor

FUNDED BY AMERICAN EXPRESS

A NOTE ON THE PLAY DELAWARE GHOSTS

DELAWARE GHOSTS, a traveling one-act play produced by The Delaware Theatre Company in cooperation with The Delaware Folklife Project, is an unusual attempt to bring Delaware's history and folklore to life. Many weeks of reading, fieldwork and library research went into the production of DELAWARE GHOSTS and the resulting play is an exciting reflection of Delaware's traditional culture. Combining the fine arts of The Delaware Theatre Company with the folklore of Delaware has been a happy experience.

With the financial backing of The Delaware Humanities Forum the Delaware Folklife Project's research committee was able to travel the state to collect ghost stories from private individuals and from members of senior centers, historical societies, schools and clubs. In exchange for a lecture on folklore members of these groups allowed us to tape-record their narratives. The Delaware Department of Public Instruction has been exceedingly helpful in bringing the play to schools and enabling us to do a series of in-service programs for teachers. The local news media has outdone all previous attempts to carry Hallowe'en stories, and as always, Dr. Robert Bethke of The Folklore and Ethnic Arts Center, University of Delaware, was generous with his student archives and reference books. People from every age group, every social and economic level, every stage of education have worked together to bring this play to fruition. It has been fun and we are very proud of the play and of Delawareans working as a team to produce something special.

Kim Burdick, President and co-founder of The Delaware Folklife Project, has a BA in art history and a masters degree in American folk culture. She is the author of a variety of articles and television scripts focusing on many facets of American folklife. GHOST SHIPS AND GHASTLY TALES is available in lecture form to adult audiences and through THE DELAWARE HUMANITIES FORUM, 2600 Pennsylvania Avenue, Wilmington, DE 19806.

The Delaware Folklife Project is an all-volunteer organization dedicated to documenting, preserving and presenting to the public in a lively and informative way the traditional culture of Delaware. DFP's 1984-85 program included The Delmarva Folklife Festival; Salute to Jehu Camper; A Day on the Delaware; and The Arden Quilt Day. Membership is open to the public. For more information call 762-2046.

Addendum #6

Teacher Training/Higher Education

Although most all of the folk-artists-in-schools programs have been met with enthusiastic support by teachers, students, artists, and community members, they have not been without problems. Perhaps the most glaring criticism has been the lack of qualified or trained personnel to carry out a successful program. Folklorists have often been thrust into the role of instructor—a position for which they may or may not be well prepared. Likewise, classroom teachers have not been given adequate training to prepare for and continue students' comprehension of the information that a folk artist brings to the classroom. Asked to highlight problem areas in folk-arts-in-education programming, handbook contributor Glenn Hinson gave the following succinct appraisal:

> Most folk arts programmers seem singularly unaware of the demands that daily instruction places on schoolteachers. Calling for core-level integration of folklore in social [or art] studies curricula, project planners blithely provide instructors with programming guides and reading lists, fully expecting teachers to take time from already-harried schedules to read the materials, contemplate their implications, and implement their suggestions. . . . Only providing in-depth teacher training and concomitant compensation—in the form of continuing education credit, substitute teacher relief, etc.—can we realistically expect to achieve some degree of interpretive excellence and curricular integration.[1]

Certainly it would seem ideal to have classroom teachers partake in training before a FAIS or FAIE project begins. Workshops for teachers have been built into the structure of many FAIE projects. Typically these workshops have been conducted in short-term formats (one hour to one day) and have taken place only during a funded project.

The New York Folklore Society has sponsored several one-day seminars on presenting folk artists in the classroom. Educators, local historians, arts administrators, and artists are invited to hear first-hand experiences of other folk-arts-in-education project participants and to watch a folk artist and teacher present a typical classroom folk arts demonstration or performance.

In some states or regions, conference sessions on folk arts in education (Utah) or summer workshops (Florida) have been developed. The Fife Folklore Conference, held annually in Utah, offers a series of workshops and lectures on folklife for which attendees can receive three hours of undergraduate or graduate credit. Though offerings vary from year to year, typical sessions are focused on such topics as folk custom and belief, urban traditions, material culture, and folklore in the schools. Presentors include folklorists working in both academic and public sector settings, folk artists, and educators. As the brochure for the Florida summer seminars states, "the Department of State's

Bureau of Florida Folklife Programs invites Florida educators and other interested persons to attend their annual Summer Seminar on Folk Culture. For the past three years, the bureau has conducted a two-day seminar in July designed to help teachers incorporate areas of folklife studies in the K-12 school curricula. . . . Lectures, instructional materials, and traditional artists will all be part of the two-day agenda." For these sessions, teachers can elect to receive in-service credit points.

At Teachers College, Columbia University, Dr. Judith Pasamanick has coordinated a Summer Institute in Folklore since 1984. With support from the National Endowment for the Humanities, 40 elementary and middle school teachers are brought together with scholars and lecturers in the humanities for a three-week period. Participating teachers receive a stipend, in-service credits, and/or from 1-6 credits, of graduate study.

These examples do not change the fact that there still are very few training opportunities available to the educator. Those colleges and universities that have degree programs in folklore have offered few, if any, courses in applied folklore or folklife-in-education. When courses have been offered, they have been met with enthusiasm by teachers and have resulted in projects that have successfully integrated traditional knowledge into the classroom.

Dr. Rita Moonsammy, has created a novel way in which to simultaneously train teachers and to plan and implement folk-arts in-education projects in New Jersey. Moonsammy's report on this plan can be found in chapter two, "Reports from the Field." More recently, Dr. Kris Congdon has developed a course on folk arts in education as part of the graduate program in arts education at Bowling Green University. By including the course in a degree program for educators, both Drs. Congdon and Moonsammy have recognized and validated this approach to arts education.

[1] Correspondence with Glenn Hinson, May 20, 1986.

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b. 4th Annual Summer Folk Culture Seminar brochure, reprinted with permission from the Bureau of Florida Folklife Programs.

Teacher Workshops: Criteria for Success

An active teacher workshop by Michigan Opera Theatre

In General

1. All teachers' classes should be taught by qualified personnel with a good background in the area they are addressing.
2. Give your in-service workshop or course a specific objective. Don't try to cover too much information at one time — give teachers only as much as you can successfully handle, is relevant to the objectives of the workshop, and that they can apply for themselves or with their students.
3. Work with sizes and kinds of groups you feel you can comfortably handle until you gain experience. The activities and intent of the workshop will help define the number which is most appropriate. Your own feelings will help determine the grade level and special circumstances of the children of the teachers you choose.

Beforehand

1. Thoroughly investigate the objectives of the teachers you are teaching. What are the state, district, and school mandates they have? What texts and other materials must they use? What are the special needs of their students? If at all possible, you must give them a way to use your program in what they are already doing or they may be resistant to your program.
2. Bring lots of quality handouts on your program and the opera company, as well as worksheets the teachers can use afterward with their students.
3. Know in advance the time, space, materials, and so on you will need to have.
4. Use minimal but well-integrated audio-visual aids.
5. Take care of all creature comforts. When teachers have to put up with hardships, they may not get any other message from you.
6. Plan an appropriate documentation procedure; e.g., photos, written comments of participants, videotaping.

During

1. Tell teachers what they are going to do and why it is important before you start. Tell them again after you finish.
2. Give teachers some theory, research or other information to support the value of what you are teaching whenever possible.
3. Have hands-on activities. Teachers are often "lectured out" and will learn more by

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doing. If workshops are after school, be considerate of the fact that the teachers have already had a long active day.

4. You may have teachers perform in some way for one another. Although they may be hesitant to do so, with your encouragement it can give them added confidence in themselves and their understanding of opera.
5. Give teachers a chance to think and invent a way to apply your materials, program or ideas in their specific situations. Get teachers to invent lesson plans, classroom aids, etc., as part of the workshop.
6. Have time for questions and answers.

After

1. Always have a written evaluation at the completion of the workshop. You may also wish to discuss or record reactions as well.
2. Invite the teachers to attend your opera performances and/or visit your educational programs.
3. Leave the space tidier than you found it.

Options

Teacher workshops can be:

____ as short as 30 minutes to 2 hours or last much longer all day or;

____ series of several days or weeks;

____ for inservice, university, or continuing education credit;

____ a part of a larger program for children;

____ for the regular classroom teacher, the music teacher, other specialists such as the special education teacher, etc.;

____ focused on how to teach about opera or they can be for the teachers' own renewal or skills development;

____ about opera per se or about how to use opera to teach academic subjects;

____ used to teach teachers to appreciate and/or actually produce opera/musical theater;

____ anytime during the week or year that is convenient for the opera company and the teachers.

FLORIDA·FOLKLIFE
PROGRAMS

4th Annual Summer Folk Culture Seminar

July 15 - 16, 1985

Traditional Storytelling In The Classroom

STAMP

Florida Department of State
George Firestone
Secretary of State
Bureau of Florida Folklife Programs
Box 265
White Springs, Florida 32096
(904) 397-2192

FLORIDA FOLKLIFE PROGRAMS

FLORIDA – State of the Arts

This public document was promulgated at the cost of $325.51 or $.07 per copy to inform educators and other interested persons of the Annual Summer Folk Culture Seminar.

REGISTRATION FOR SEMINAR

Working for In-service Points ☐ Yes
☐ No

NAME ______________________ HOME PHONE ______________

ADDRESS ______________________________________

____

SCHOOL NAME ______________________ PHONE ______________

ADDRESS ______________________ COUNTY ______________

____

SUBJECT AREA ______________________ GRADE LEVEL ______________

Check the meals you will eat here Lunch ☐ Supper ☐ Lunch ☐

TRADITIONAL STORYTELLING IN THE CLASSROOM

The Department of State's Bureau of Florida Folklife Programs invites Florida educators and other interested persons to attend the fourth annual Summer Seminar on Folk Culture. For the past three years, the bureau has conducted a two-day seminar in July designed to help teachers incorporate areas of folklife studies in the K-12 school curricula. The 1985 seminar will build upon this foundation by offering sessions on the use of traditional narratives and folk stories. Lectures, instructional materials, and traditional artists will all be part of the two-day agenda.

Traditional oral narratives -- stories passed from person to person by word of mouth -- comprise one of the most fascinating areas of folklore. Since the beginning of time, folk stories have played a valuable role in society by educating, entertaining, and providing an artistic cultural expression for all people throughout the world. Oral tradition has preserved our history, language, songs, humor, taboos, and lifestyles. Teachers and others will be able to enhance learning situations for students by studying traditional narratives and learning to interpret their significance.

Folklorists and anthropologists from throughout the state who are working in education will pool their expertise to offer seminar participants a general background in the study of traditional narrative and address topics of interest to all educators. The presenters include: Dr. Patricia Waterman, Professor of Anthropology at the University of South Florida; Loretta Van Winkle, Folklorist in the schools with the Arts Council of Tampa/Hillsborough County; Susan Sink, Folklorist with the Arts Council of Northwest Florida in Pensacola; David Taylor, Folk Arts Coordinator with the Duval County Schools; and staff folklorists of the Bureau of Florida Folklife Programs.

Each year the Summer Seminar on Folk Culture includes special visits by tradition bearers and folk artists who represent the genre of folklore highlighted in the workshops. These folk artists are truly the most exciting contributors to the seminars. This year Betty Mae Jumper, a storyteller from the Seminole Tribe of Florida, and Mrs. Ethel Glover, an Afro-American storyteller from Vealsville, will be on hand to recount tales from their cultural heritage. Traditional storytellers such as these two women can bring history alive in the classroom.

Many people devote their lives to recovering lost tales and collecting stories from a variety of sources. These storytellers represent another valuable resource for teachers, librarians, and others who direct educational activities for children. During the final session, one such famous Florida storyteller, Cousin Thelma Boltin, will discuss her style of presentation and life-long interests in collecting old tales.

The seminar is held at the Stephen Foster State Folk Culture Center in White Springs. The workshops begin on Monday, July 15, 1985 and run through Tuesday afternoon. Lunch and dinner meals will be catered by local community cooks who provide an excellent variety of regional foods. All activities are designed to give participants valuable experiences useful for instruction in the classroom and other settings.

SEMINAR OBJECTIVES

- Introduce educators to the concepts and terminology necessary to the understanding of folklife studies.
- Examine the genre of storytelling in order to interpret its significance in contemporary society.
- Survey types of traditional stories that can be used for instructional enrichment in K-12 classrooms.
- Present traditional storytellers for consideration of repertoire as a living document of history and culture.

SEMINAR AGENDA

JULY 15	
8:30 - 9:00 A.M.	— Registration
9:00 - 9:30	— Welcome and Introduction of Seminar Staff .
9:30 - 10:30	— Introduction to Traditional Narrative
10:30 - 10:45	— Break
10:45 - 12:00	— Types of Oral Narratives I
12:00 - 1:00 P.M.	— Lunch
1:00 - 2:00	— Types of Oral Narratives II
2:00 - 3:00	— Storytelling - Context and Performance
3:00 - 4:00	— Film
4:00 - 5:00	— Visit to the Florida Folk Culture Exhibit at the park's Visitors' Center
5:00 - 7:00	— Dinner
7:00 - 8:30	— Seminole Storytelling, Betty Mae Jumper
JULY 16	
9:00 - 9:30 A.M.	— Warm Up Session
9:30 - 10:30	— Afro-American Storytelling, Mrs. Ethel Glover
10:30 - 10:45	— Break
10:45 - 12:00	— Family Stories in the Classroom
12:00 - 1:00 P.M.	— Lunch
1:00 - 2:00	— Stories That Children Tell
2:00 - 3:00	— Tellers of Tales: Collectors, Cousin Thelma Boltin
3:00 - 4:00	— Wrap Up Session

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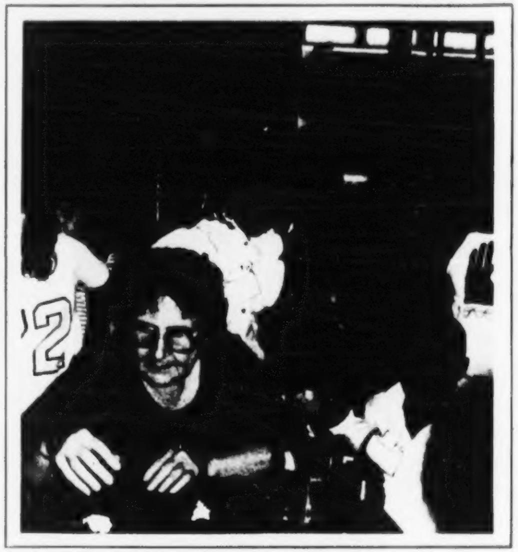
CREDIT FOR SEMINAR:

Teachers working for in-service points may receive credit for the Seminar with confirmation from district Staff Development Director. Please bring the proper form to be signed by the workshop facilitator.

REGISTRATION FEE:

A Registration fee of $25.00 will cover all costs of materials and personnel for the two-day seminar. Meals will be catered by local community cooks, and a charge of $5.00 per meal will be collected by the caterers at that time. Overnight accommodations on Monday must be arranged by each individual; information provided below may help with those plans.



ACCOMMODATIONS:

There are a number of motels close to the Stephen Foster State Folk Culture Center.

Colonial House Inn Motel - I-75 & SR 136 (904) 963-2401
Sleepy Suwannee Motel - I-75 & SR 136 (904) 397-2155 or 397-2156
Stephen Foster Inn - I-75 & SR 136 (904) 963-2501
Suwannee River Motel - U.S. 41 N. (904) 397-2822

...To register, fill out the form provided and mail it with the registration fee to the address below no later than June 28, 1985. Make checks payable to the Florida Folklife Trust Fund.

FOR FURTHER INFORMATION CONTACT:

Nancy Nusz, Folk Arts Coordinator
Bureau of Florida Folklife Programs
P.O. Box 265
White Springs, Florida 32096
(904) 397-2192

Addendum #7

General Education References

The successful integration of folklife information into the curriculum is contingent upon not only the preparation of the educator but also the preparation of the folklife specialist. The educational field has become a highly developed area of research and knowledge. New information in such subjects as learning theories, teaching strategies, and educational psychology has dramatically changed the way in which the process of learning is viewed. While many disciplines have methods courses to prepare teachers of their respective disciplinary subjects, folklore has lagged behind. Thus it is necessary for the folklife specialist to work closely with educators in the development of folk arts programs. The information in this section is intended to provide a brief introduction to the world of educational studies.

In order to integrate a new program into an already existing educational structure, it is also necessary to understand the nature of the structure and who is involved. Since most FAIS projects have been implemented in public school systems, the two sections entitled "Who's Who in the School District" and "State Plans for the Arts" have been included to provide information on those structures.

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The Nature of Learning

How Children Learn

The natural way children learn is through active, constructive interaction with their environment of people, places, and things, and with information of all kinds. The best and most recent research from the cognitive scientists who study mental processes such as perception, memory, comprehensive, invention, and problem-solving, reaffirm this view of learning.

In addition, not all children learn in the same way: for example, different ages think in quite different ways. Individuals have "learning styles" that color the way they perceive and deal with information. People's familial and cultural backgrounds and their varying experiences also influence how and what they learn most easily.

Because of the natural way children learn, educators cannot simply decide what they want to teach and how to teach it and expect every child to learn it. The best educators find out as much as they can about the children they wish to reach and develop lessons that allow children to deal actively and constructively with information.

A Little Bit of What Educators Know

Most teachers trained through university courses learn about views of learning by studying theorists such as Jean Piaget, Erik Erikson, and Jerome Bruner. Piaget, probably the single most well-known theorist, demonstrated that children go through stages in their intellectual development which causes them to learn differently at different ages.

His educational prescriptions were to provide the child with learning experiences slightly above the child's development level that would capture the child's interest and curiosity and cause him/her to re-examine what he/she has already learned.

Erik Erikson also believed children go through stages of development. But while Piaget was concerned with the development of logical, rational thought, Erikson looked at a child's social development and self-understanding. Extending the ideas of Sigmund Freud, Erickson felt that for each level of development a child had a "task" to accomplish and that if that task was not accomplished the child stayed at that level. Erikson is probably best known for creating the term "identity crisis," which he believes occurs when the adolescent does not establish a strong sense of self.

Erikson's educational prescription would be to allow the child to take on positive roles that will give him/her the best chance to accomplish the developmental tasks.

Jerome Bruner, of all the theorists, was most interested in the creative nature of learning. Like Leo Vygotsky, he saw the value of many of the activities in the arts: active creation and invention, imaginative play with ideas, the use of a variety of media and materials, and the encouragement of unique individual solutions. Perhaps the most innovative of Bruner's ideas was the notion of how to look at a field of study, such as mathematics. To him, just as important as the knowledge and skills to be learned in a field was the particular brand of creative thought within the field. He was interested in the universal questions posed in a field and how grappling with those questions leads the child to discoveries about the field, oneself, and the human condition.

Bruner's educational prescription would be to pose the most provocative questions such as "What makes human beings human?" to the child. He believed this should be done not by asking the child outright but by presenting the child with evidence and experiences designed to cause the child to pose his/her own questions and seek his/her own solutions.

Educators looking for a way to categorize the various levels and forms of learning generally use Benjamin Bloom's taxonomy. This is not the only way to categorize learning but it may be the one your school districts use to frame their educational objectives for children. His cognitive categories include knowledge, comprehension, application, analysis, synthesis, and evaluation. See Bloom, B. S., et al., *Taxonomy of Educational Objectives: Handbook I: The Cognitive Domain*. London: Longmans, Green, 1956.

Do the Arts Help Learning?

Educators who aren't arts specialists don't usually learn much about the arts as part of their training. If they have positive personal experiences with the arts then they may learn to value them. Unfortunately even if educators like the arts, reading and mathematics are seen as the primary focus of education. Achievement tests, which greatly influence parents and educators, always cover these areas, and almost never concern themselves with the arts. However, educators and others in the arts have seen firsthand the many positive effects experiences in the arts can have on children, not only because it enriches their lives but because it can be future training for careers in the arts.

In an effort to "prove" the importance of arts, arts education and supporters all over the country have written treatises and conducted research. Some of the best general information can be summarized as follows:

1. A major way in which the arts affect learning is that learning begins with perception, and artistic experience heightens perceptual acuity. (See *Coming to Our Senses*, by the Arts, Education and the Americans panel.)

2. There are unrelated but growing bodies of literature and theories of human development that suggest the basic power of arts experiences to help children learn most naturally and effectively. (See "Invention, Play, Media, and Individuality," *Interchange*, Alliance for Arts Education, 1982, for an overview of this research.)
3. Recent research in neuropsychology indicates that the hemispheres of the brain differ somewhat in function, with one side being more logical and verbal; the other more intuitive and nonverbal. A case has been made that education should teach the whole brain and that the arts are uniquely qualified to help do this. Other evidence shows that even such logical mental activities as problem-solving utilize intuition and creativity; that is, need both sides of the brain.
4. There is little hard data to support the notion that education in the arts has a one-to-one relationship with success in other academic subjects. This is not to say that other subjects cannot be learned through the arts but only that the relationship of arts to learning is not a simple case of more art causing more learning. (Ask OPERA America for ways to obtain the CEMREL technical papers for a review of the available evidence.) There are however, schools around the country with extensive arts programs whose students are academically superior to their peers. (See the Rockefeller Brothers Fund Arts Awards recipients.)
5. Several programs have used the arts to teach other subjects and have been shown to be successful. (Write Learning About Learning for a description of their program chosen as a model by the National Endowment of the Arts or write the Endowment for information on other model programs.)

Further References

Learning Theorist Described Here

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Piaget's States of Development and Related Artistic Achievements

The child is born with a capacity to perform certain physical actions on objects; for example, seeing, sucking, and grasping. At first, what the child can do defines the object; for example, a "suck-able" or "grasp-able." Gradually the child learns that objects exist even when he/she does not act on them; for example, objects that are visually hidden no longer simply cease to exist.

Relationship to Artistic Achievements

The child goes from babbling to producing recognizable rhythm and words; is able to imitate and repeat simple familiar events; can pretend that one object is another or that an object is alive; can imitate large gross motor actions; can produce simple scribbles; and can do simple block stacking.

Pre-operational or Symbolic (Ages 1½ to 7)

The child develops his/her representational abilities, such as language. He/she can interact not only with real objects but with symbols for those objects, such as written words. The child gradually begins to take other people's perspectives into account. Toward the end of this stage the child develops concepts of relationships between objects, such as number, mass, weight and volume.

Relationship to Artistic Achievements

The child develops more elaborate mental imagery. The child spontaneously learns to create original stories, dramas and poetic language; compose simple songs; invent simple dances; work figures from clay and constructions from blocks; draw human figures, animals, houses, and a variety of patterns and recognizable objects; and use a variety of media to express his/her ideas and feelings. Children with outstanding talents in some media are able to produce more mature works.

Concrete Operational (Ages 7-11)

The child becomes capable of reversing a mental action so long as manipulable objects are involved; for example, the child can learn to reverse addition with subtraction. He/she can relate objects according to their similarities and differences and can classify elements into hierarchies.

Relationship to Artistic Achievements

Many children, for varying reasons, cease or curtail artistic activities sharply during this stage. Those who do not curtail artistic activities, develop their abilities to write stories and other ideas; understand and use metaphorical language; initiate their own plays, songs, constructions, etc. both alone and in their peer groups; create more realistic and elaborate visual arts products; compose and perform music and dance with more technical control and formality; and learn skills calling for safe and accurate use of tools.

Formal Operational (Age 11-Adult)

The young person becomes able to deal with verbal and logical ideas in the absence of manipulable objects, for example, to solve a geometric proof. Proportionate relationships and analogies become easy to deal with. He/she can construct philosophies and hypotheses, and reflect on his/her own activity of thinking.

Relationship to Artistic Achievements

Most people at this stage should be capable of understanding and applying musical theory; developing artistic productions that contain several levels of expression, and reflect a personal philosophy; tackle or devise for themselves more elaborate and difficult artistic problems to explore; and develop high levels of craftsmanship in their preferred media.

Erickson's Stages and Tasks of Development

Trust: Infancy

The infant must learn that the world is a good and trustworthy place to be.

Autonomy: 2-3 years

The child must learn that he/she can sometimes operate independently from those around him/her, and has control over some aspects of life (such as his/her own bodily functions).

Initiative: 3-5 years

The child must learn to create and invent his/her own situations and solutions (as in imaginative play).

Industry: 6-12 years

The child must learn both to work positively and to do so cooperatively with others (as in the tasks of school).

Identity: Adolescence

The young person must learn to develop a sense of self that he/she can characterize, that is unique, and that is assured (that is, one knows who one is).

Intimacy: Early Adulthood

The person must learn to develop deep affiliations in work, friendships and love.

Generativity: Late Adulthood

The person must learn ways to contribute his/her experiences and ideas to the next generation.

Learning Styles

As important, perhaps even more important in the eyes of some educators, than a child's developmental level is his/her learning style. The more an educator can know about how different children uniquely learn, the better able he/she will be to provide meaningful and effective educational experiences.

Education has long talked about and studied "individual differences" (in the form of psychological or pyschometric testing) and has more recently produced an extensive literature on "cognitive styles" (the two best-known styles being "reflectivity-impulsivity" and "field dependence-field independence"). In the first tradition, differences between individuals are usually discussed in terms of higher or lower scores on a particular test, while in the second tradition, an individual is said to possess a certain style which is more or less effective in certain situations, such as school.

It is also possible, however, to conceive of individuals with different styles that are functionally equivalent. Such styles would mean children can go on different routes to the same endpoint of development.

A few recent studies have revealed that this may well be the case for both children and adults in a number of important areas. Simon (1975) has demonstrated that in a simple problem-solving task, there are several, equally valid ways of arriving at a correct solution. In the domain of early language development both Bloom and her colleagues (Bloom, Lightbrown, and Hood, 1978) and Nelson (1973) have found that children with different styles of acquiring language can all come to the point of language competence.

Gardner, Wolf, and their associates at Project Zero at Harvard are conducting a longitudinal study of individual differences in children's use of symbols in language, drawings, two- and three-dimensional construction, music, movement, and symbolic play. In children as young as 15 months, they have found differences in the medium favored during free play, in the amount and depth of engagement with which the children explore a medium, and in the rate at which they progress in working with various media.

At Learning About Learning Educational Foundation, over twenty-five years of informal observations of children working in their integrated arts program have yielded evidence of unique styles of creative learning. These styles have to do with how individuals perceive and transform information. A five-year experimental laboratory classroom based on these styles successfully helped children learn more effectively in all subject areas (Farnham-Diggory, 1980).

The arts are uniquely able to develop and nurture individual learning styles through providing opportunities for children to perceive and give form to a myriad of ideas.

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FRAMEWORK FOR AN OPERA EDUCATION CURRICULUM GUIDE

VALUES

Opera experiences can touch people personally, emotionally and intellectually

A person's life is enriched by enlarging the number of things he/she can enjoy, and all of the arts provide a constant forum for the discovery of new enjoyments

The knowledge and experience one already has should be used as a stepping stone to new knowledge, enjoyment and appreciation

Everyone has some kind of creative potential

Serious creative work involves a great deal of discipline

Different ethnic cultures should be appreciated for their own artistic expression

Opera professionals should be appreciated for the talents they possess; stereotypic thinking and images should be avoided

CONCEPTS

General Arts

Music, drama, dance, visual and literary arts are forms of communication and are a basic part of the human experience

All arts experiences have non-verbal elements such as lines, colors, textures, movement, rhythms, sounds, shapes and light qualities which are unified by other elements, also mostly non-verbal, such as balance, tension, direction, size, repetition, emphasis, pattern, contrast, weight, mass, volume and so on

Involvement in the arts helps develop creativity and higher-level thinking skills

The arts, including opera, should be taught as discrete disciplines (arts education) and integrated into other subject areas as appropriate (arts in education). They should be taught through personal exploration, discovery and creation with techniques and materials appropriate to the capabilities of the students

Arts Disciplines (samples)

Music is sounds produced by voices or instruments that have some kind of organization; an instrument can be any device that produces sound

The characteristics of sound include: pitch, timbre, volume, duration, rhythm and tempo

The families of traditional orchestral instruments include: string, reed, brass and percussion

The core of drama is a conflict or problem which must be resolved

Dramas can be classified as comedy, tragedy, farce and so on

Movement in space has direction, speed, size, weight, height and other qualities

Opera General

Opera/musical theater is an umbrella term which includes: opera, operetta, comic opera, musical comedy, vaudeville, revue, minstrel show, olio, and zarzuela

Opera is a story told through music with words in which the voice is a principle instrument; the music is the source from which all aspects of the opera performance are inspired

Opera combines all the areas of artistic expression: vocal music, instrumental music, drama, literature, dance and the visual arts

The music and text of opera is the expression of the characters' feelings and emotions

Operas can be serious or comic

Opera Specific

Vocal categories include: soprana, contralto, tenor, baritone and bass with the subdivisions including: coloratura soprano, lyric soprano, spinto soprano, dramatic soprano, mezzo soprano, contralto, lyric tenor, spinto tenor, heldentenor, baritone, heldenbaritone and bass

Opera categories include: opera buffa, opera seria, opera comique and operetta

Concepts to Define

People associated with creation, production and performance: conductor, orchestra, singer, composer, librettist, designer, audience

Technical aspects: set, scenery, lighting, costumes, props, makeup

Performance structure: overture, act, scene, ballet

Musical terms: aria, recitative, duet, trio, quartet, ensemble, chorus, overture, interlude

Dramatic terms: area, libretto, character, gesture, blocking

FACTS

Facts about opera

Opera is a dimension of musical theater

Many ethnic cultures have their own artistic expression in opera/musical theater

Facts about specific operas

Titles of operas

Names of composers and librettists

Story lines of operas

Recognition of music of specific operas

Facts taught through opera (with an understanding of how and when "artistic license" is used)

Historic events

Historic style periods of music

Historic comparisons among art forms

Biographies of famous people in history

Stories and characters from literature

Geography

Characteristics of different cultures

Facts about careers in opera

Types of careers

Career responsibilities

Training required for careers in opera

OPERA PROCESSES

The process of human vocal production and interpretation

The nature of instruments and how their sounds are produced as it relates to opera

The process of integrating and interpreting dramatic and musical elements

The process of production: lighting, costuming, set development, makeup and so on

THINKING PROCESSES

Opera general

Listening/watching with discrimination so that critical opinions about performances can be made

Analyzing the aesthetic elements in an opera and its component arts

Evaluating all kinds of opera and musical theater productions

Generating ideas for opera or musical theater work at appropriate levels

Thinking in opera: the opera professionals

General

listen, research, recall, select, analyze, evaluate, ability to reach closure

Composer/Librettist

collect, explore, correlate, organize, imagine, discover, create

Music Director/Conductor

study, memorize, perceive, image, evaluate, formulate, transfer, parallel processing of information

Singer

observe, study, explore, memorize, correlate, synthesize, transfer, parallel processing of information

Stage Director

revise, plan, coordinate, relate, assimilate, integrate, organize, visualize, devise, theorize, re-create, create

Designer

observe, collect, create, integrate, explore, examine, revise, recognize parameters, assimilate, perceive, visualize, transform, create

Coach

synthesize, envision, transfer, memorize, relate, parallel processing of information

Producer

question, study, correlate, perceive, imagine, plan, assess, transfer

Critic

observe, question, explore, correlate, assimilate, synthesize, perceive, assess, transfer, value/appreciate

Interactive skills

Collaboration - Producer, Music Director, Stage Director, Singer, Coach, Designer, Composer with Librettist

Motivation - Producer, Music Director, Stage Director, Coach

Responsiveness - Composer with Librettist, Stage Director, Singer, Designer

Communication - Critic, Music Director, Stage Director, Coach

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CORE CONTENT OF CURRICULUM

LEARNING/TEACHING GOALS

Listen and Observe
At arts events
When studying about opera and its related disciplines
When creating original works
Evaluate
Distinguish similarities and differences
Make comparisons
Hypothesize alternative options
Articulate ones own perceptions of the art form
Find out how knowledgeable people in the art form analyze and synthesize information about the art form and make judgments about it
Participate
Be involved in producing the art form and continuously analyze, synthesize and evaluate the process
Work with people knowledgeable about the art form
Become involved in the formal study of arts disciplines
Create
Using the knowledge, skills and techniques of the art form to make a personal or group statement in the art form
Explore the expressive qualities of the art form and its related disciplines
Study about the art form
Research the history and criticism of the art form
Learn about the languages, vocabulary, styles and genres of the art form
Learn about the relationships of the above as they pertain to world events and other art forms

SAMPLE ACTIVITY AREAS FOR GRADE LEVELS

K-1

ARTS

Explore musical uses of the human voice
Explore environmental, mechanical and created sounds, introduce instruments
Create and critique stories and poetry
Introduce improvisational skills
Synthesize all of above through creation and performance of an original musical theater work
Develop listening skills
Introduce audience etiquette

other curricula

Discovery of self coupled with development of psychomotor skills, verbal skills and visual discrimination
Use productions to enhance social skills
Incorporate into reading and language arts

2-5

ARTS

Introduce and use vocabulary of arts and opera
Introduce instruments/families of the orchestra
Compose and critique music as groups and individuals
Create and critique stories and poetry
Write theater pieces in groups
Develop vocal and other music performance and listening skills
Analyze and critique performances (professional and own)
Introduce careers in opera
Introduce various ethnic manifestations of opera
Perform works created by professionals for young people
Create and perform original works
Develop understanding of unifying elements of the arts and their representation of human emotions
Introduce opera "facts"
Refine improvisational skills in performing arts

OTHER CURRICULA

Emphasize problem solving
Have students articulate and demonstrate (appropriately) what they have learned
Incorporate into language arts and reading (plot, characters, figurative language, etc.)
Incorporate into social studies (history, contemporary life, cultures, etc.)
Enhance writing skills and vocabulary development
Enhance math and science skills through productions (lighting, measuring, developing sets and special effects)
Use productions to enhance social skills

6-8

ARTS

Explore opera and music literature, know opera selections and stories
Explore expressiveness of voice and gesture through dramatic storytelling, characterization, creative dramatizations and interpretive dance
Refine vocal and aural concepts and skills (solo, ensembles, voice types, basic vocal production styles)
Know instruments of the orchestra in their appropriate families and as they pertain to opera
Emphasize conceptualization of opera as a multi-arts form
Refine vocabulary
Explore careers related to opera and structure of an opera company
Refine aesthetic awareness through evaluation and justification of productions
Continue exploration of relationships among the art forms
Increase facts about opera
Introduce theater history and vocabulary, as well as production skills and techniques
Synthesize above, as well as composition, improvisation, performance and production through creation of original works

OTHER CURRICULA

Study other languages
Relate to history and literature as appropriate
Relate production elements, such as lighting, to vocational and science courses

9-12

ARTS

Refine performance skills
Expand historic and literary knowledge
Perform works by others (in own and foreign languages)
Create and perform original works produced as fully as school and community resources allow
Write critiques of works
Provide internships in areas of career interest
Involve opera professionals in career counseling and auditioning
Peer teaching students provide instruction and guidance for younger students
Workshop works in progress

OTHER CURRICULA

Involves vocational departments in productions
Relate to history, English (writing and critiquing) and social sciences (character analysis, sociological impact of opera, etc.)
Refine foreign language skills

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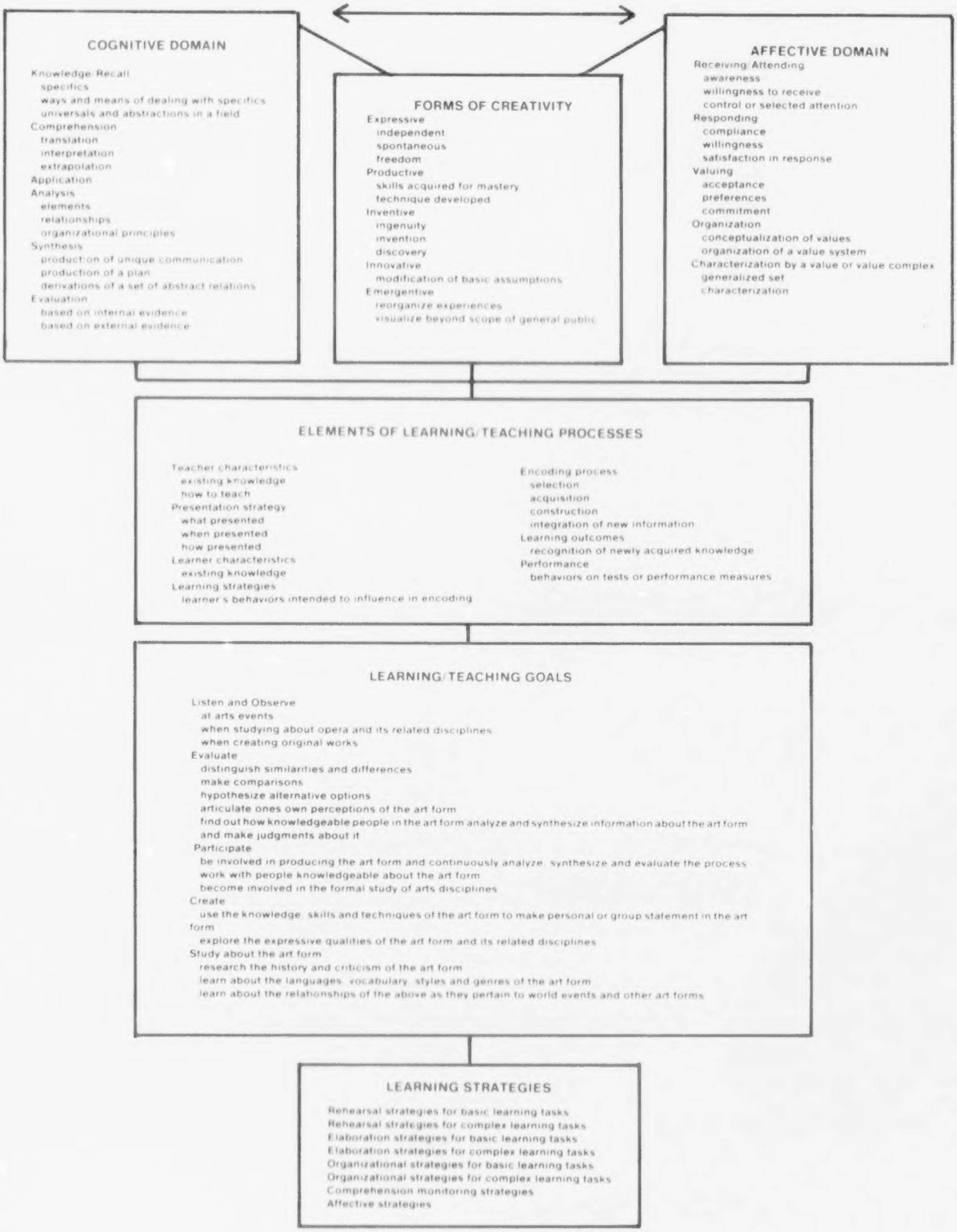
RELATIONSHIP OF LEARNING/TEACHING GOALS TO LEARNING PROCESSES FOR AN OPERA EDUCATION CURRICULUM GUIDE



COGNITIVE DOMAIN

- Knowledge/Recall
  - specifics
  - ways and means of dealing with specifics
  - universals and abstractions in a field
- Comprehension
  - translation
  - interpretation
  - extrapolation
- Application
- Analysis
  - elements
  - relationships
  - organizational principles
- Synthesis
  - production of unique communication
  - production of a plan
  - derivations of a set of abstract relations
- Evaluation
  - based on internal evidence
  - based on external evidence

FORMS OF CREATIVITY

- Expressive
  - independent
  - spontaneous
  - freedom
- Productive
  - skills acquired for mastery
  - technique developed
- Inventive
  - ingenuity
  - invention
  - discovery
- Innovative
  - modification of basic assumptions
- Emergentive
  - reorganize experiences
  - visualize beyond scope of general public

AFFECTIVE DOMAIN

- Receiving/Attending
  - awareness
  - willingness to receive
  - control or selected attention
- Responding
  - compliance
  - willingness
  - satisfaction in response
- Valuing
  - acceptance
  - preferences
  - commitment
- Organization
  - conceptualization of values
  - organization of a value system
- Characterization by a value or value complex
  - generalized set
  - characterization

ELEMENTS OF LEARNING/TEACHING PROCESSES

- Teacher characteristics
  - existing knowledge
  - how to teach
- Presentation strategy
  - what presented
  - when presented
  - how presented
- Learner characteristics
  - existing knowledge
- Learning strategies
  - learner's behaviors intended to influence in encoding
- Encoding process
  - selection
  - acquisition
  - construction
  - integration of new information
- Learning outcomes
  - recognition of newly acquired knowledge
- Performance
  - behaviors on tests or performance measures

LEARNING/TEACHING GOALS

- Listen and Observe
  - at arts events
  - when studying about opera and its related disciplines
  - when creating original works
- Evaluate
  - distinguish similarities and differences
  - make comparisons
  - hypothesize alternative options
  - articulate ones own perceptions of the art form
  - find out how knowledgeable people in the art form analyze and synthesize information about the art form and make judgments about it
- Participate
  - be involved in producing the art form and continuously analyze, synthesize and evaluate the process
  - work with people knowledgeable about the art form
  - become involved in the formal study of arts disciplines
- Create
  - use the knowledge, skills and techniques of the art form to make personal or group statement in the art form
  - explore the expressive qualities of the art form and its related disciplines
- Study about the art form
  - research the history and criticism of the art form
  - learn about the languages, vocabulary, styles and genres of the art form
  - learn about the relationships of the above as they pertain to world events and other art forms

LEARNING STRATEGIES

- Rehearsal strategies for basic learning tasks
- Rehearsal strategies for complex learning tasks
- Elaboration strategies for basic learning tasks
- Elaboration strategies for complex learning tasks
- Organizational strategies for basic learning tasks
- Organizational strategies for complex learning tasks
- Comprehension monitoring strategies
- Affective strategies

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Who's Who in the School District

School Board

They can: Determine school policy.

You must: Find out when to work with them directly. The best route may be through the superintendent.

Superintendents

They can: Provide a setting in cooperation with your opera company. Approve funding and program. They may also be willing to work with you to contact the business community for funding for programs that will impact their district significantly.

You must: Satisfy the needs of their boards, teachers, and parents. Bring positive attention to their district. Use their time sparingly.

Curriculum/Staff Developers

They can: Suggest curriculum goals. Become actively involved in planning a program with you for their district. Help with funding. Promote materials development. Offer inservice opportunities. Promote program in district.

You must: Demonstrate a willingness to work with them to develop a program that helps them meet state and district objectives. Help them with their staff.

Principals

They can: Give permission for school participation in projects. Lend support for ideas in the specific school (e.g., pilot program). Rearrange school schedules. Collaborate, instruct, work with PTA to determine any or all cultural activities (e.g., in states where music staff no longer exist). Promote total school participation. Disseminate your materials and PR. Encourage teachers. Schedule events.

You must: Demonstrate that you can help them develop a program that relates to their school's objectives. Help them help their faculty. Be flexible. Tailor your programs to their schedules. Help them bring positive attention to their schools.

Supervisors, Coordinators, Consultants

They can: Connect you with key administrators, teachers, parent groups with your interests. Collaborate in development of materials and programs. Suggest inservice possibilities. Handle school operations resources. Help get kids for outreach programs. Schedule performances, outreach services for their district. Offer or suggest inservice opportunities. Give support to all-school programs (which will help insure their success). Give permission for participation. Disseminate your materials and packets.

You must: Demonstrate that you can help provide a program that relates to objectives in their area of specialization, e.g., music, math, English, bilingual education, special education, gifted and talented programs, etc. Demonstrate that you can help them help their teachers.

State Plans for the Arts

Many states have enacted arts education plans which you should investigate. Has your state legislature formally adopted such a plan? If so when? Is it active? How do your programs work in a coordinated way with these programs? BE AWARE OF WHAT EXISTS WITHIN YOUR AREA AT THE STATE LEVEL THAT YOU CAN INTERACT WITH IT!

Example of a state mandate for fine arts for the third grade:

Art

Awareness and sensitivity to natural and man-made environments

—Discover, explore and examine art elements: line, color, shape, texture, value, form and space (K-6)

—Understand formal structure in art: unite, emphasis, balance, and variety (1-6)

Inventive and imaginative expression through art materials and tools

—Express individual ideas, thoughts, and feelings in simple media drawing, painting, printmaking, constructing and modeling, 3-dimensional forms, manipulative skills (K-6)

Understanding and appreciation of self and others through art culture and heritage

—Look at and talk about contemporary and past artworks, primary sources and art visuals (K-6)

Aesthetic growth through visual discrimination and judgment

—Explore and examine artwork: students' and major artists (K-6)

Theatre Arts

Expressive use of the body and voice

—Develop body awareness and spatial perception using (K-6) rhythmic and imitative movement, sensory awareness and pantomime

—Imitate sounds and dialogue (K-6)

—Recall, sensory and emotional experiences (3-6)

Creative drama

—Dramatize literary selections using (2-6) shadow play, pantomime and imitative dialogue

Aesthetic growth through appreciation of theatrical events

—View theatrical events emphasizing (3-6) player-audience relationship and audience etiquette

Music

Singing concepts and skills

—Sing songs (K-6) total group singing of action, seasonal, patriotic, popular, etc., songs and rounds

—Create dramatizations, movements, new words to songs (2-6)

—Develop the voice (1-6) deep breathing for singing

—Perform contrasts (1-6), high low, up down, fast slow, loud soft, same different, long short

—Recognize aurally (1-6) difference between melody and accompaniment, repeated sections, contrasting sections, sections that return after a contrast

—Sing individually (1-6)

—Sing and identify simple music forms (3-6)

Music listening

—Recognize aurally (K-6), high low, fast slow, loud soft, up down, long short, smooth jerky, mood, difference between melody and accompaniment, repeated sections, contrasting sections

—Hear music that tells a story (K-6)

—Recognize solo instruments by (1-6) sound, sight, and categorize by families (woodwind, brass, strings, percussion)

—Listen to and identify simple music forms (K-6)

Responses to music through moving and playing

—Perform gross motor movement to records and singing locomotor, axial (K-3)

—Perform action songs (K-4)

—Move to express mood meaning of the music steady beat and body sounds (K-6)

—Perform singing games (K-3)

—Accompany songs and records with (1-4) body sounds and commercial rhythm melody instruments

—Imitate and perform simple melodic rhythmic patterns and rhythms (steady beat rhythm of words) beat groupings of twos (march) and three (waltz) (2-3)